

# SI ZENTNER IN FULL SWING!



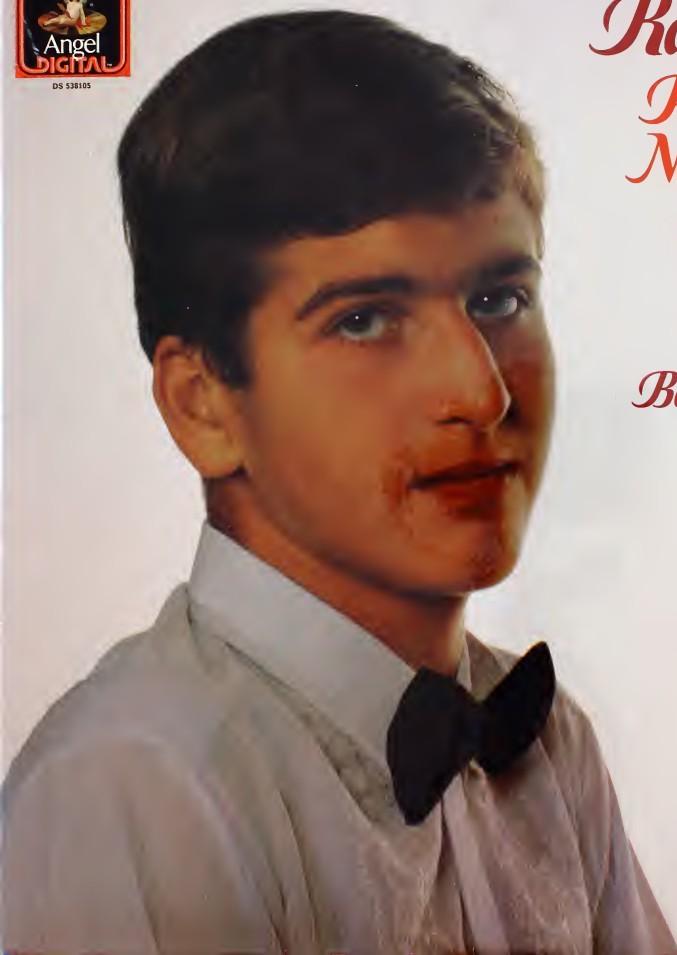
I'M MOVIN' ON • WHEN THE SAINTS COME SWINGIN' IN • GREEN FIELDS  
LONESOME ROAD • THE MOON WAS YELLOW • ESTRELLITA • WITHOUT A SONG  
JUMPIN' JOHN • MELANCHOLY SERENADE • MOONLIGHT ON THE GANGES  
SULTRY SERENADE • GOING TO THE RIVER • • • • • • • •







DS 538105



*Rachmaninoff*  
*Piano Concerto*  
*No. 3 in D minor*  
*Dimitris*  
*Sgouros*

*Berlin Philharmonic*  
*Yuri Simonov*



# DIMITRIS SGOUROS

## BERLIN PHILHARMONIC ORCHESTRA

### YURI SIMONOV cond.

# RACHMANINOFF

## Concerto No. 3 in D minor, Op. 30

DS 538105



"Not even the most sanguine concertgoer could have hoped to hear a more powerful, more authoritive or, in the physical as well as musical sense, a more exciting account of Rachmaninoff's Third Concerto than which Sgouros gave."

So wrote London's *Financial Times* critic on the occasion of the 13-year-old Athens-born prodigy Dimitris Sgouros' Berlin debut at the Royal Festival Hall in March 1982. He added: "Most striking of all, it did not seem a copied performance but in every measure original, freshly worked, strongly and convincingly felt... He caught the period flavor of the music, indeed—the sentirness; the melancholy, the yearning—far more aptly than any 3-year-old should rightly be able to catch, and its urgency, so easily smothered by purely sentimental reading, by turns darkly sensuous and flashing with fire. The technique is astonishingly secure."

Sgouros' Berlin debut was the previous April, in Carnegie Hall. The work he chose from his extensive repertoire at that time, and for a subsequent performance soon afterward at Wolf Trap, was again Rachmaninoff's taxing Concerto No. 3. Then two critical reviews followed. The first, in *Gramophone*, is well worth quoting in full:

"After a statement and texturally varied restatement of the Concerto's first theme by the soloist and orchestra in a dialogue between woodwind and brass give out an entirely new motive which proves to be a skeletal reference to this first movement's second theme. Following a brief exchange between soloist and orchestra, the second subject proper is heard from the piano, and the movement ends. In a coda, also ably extended, the first theme returns, and the development continues, reaching a climax which expands itself with a magical passage wherein the music seems almost to do. Instead, it gives birth to the long and difficult cadenza that follows. The formal introduction, in other words, integral to the structure, not a decoration or vehicle for mere virtuosic display (Rachmaninoff provided two versions of the cadenza), of which Dimitris Sgouros plays the alternative, technically more demanding one.) In the wake of the high drama of the first movement, the coda sounds curiously modest."

First suggested by a one-bar string introduction, the main theme of the slow movement is heard completed on the piano. It is extended orchestrally with a sad loneliness typical of the composer; this in turn being answered by the piano, and then by the orchestra. The strategy is one in which the opening orchestral passage suggests certain of the theme's potentialities, those flowing into relief the rather different ones uncovered by the piano. A buoyant and joyful section follows, the piano, decorated by the soloist with figurations of a delightful capriciousness, while its theme, an ingenious modification of the first movement's first subject, sounds in the wind department. It is the wind instruments which bring back the

that at the time of Rachmaninoff's death in 1943 it was chosen more often than the Second for other numerous memorial concerts given in the USA.

This is encouraging in that the Concerto No. 3 is the more sophisticated work, its form arising in part from the external influence of traditional procedures and, more interestingly, from internal processes of thematic shifting of focus and rhythm. Indeed, rhythmic variation has particular importance, and the work is closely-knit, with cross-references between the three movements. Their superior flow and continuity are fruits of Rachmaninoff's genius, and the finale of the Concerto No. 3 is another great piece in which his characteristic, lyrical demands round out to expand. In fact there is a remarkable fluidity in the development of themes.

After a statement and texturally varied restatement of the Concerto's first theme by the soloist and orchestra in a dialogue between woodwind and brass give out an entirely new motive which proves to be a skeletal reference to this first movement's second theme. Following a brief exchange between soloist and orchestra, the second subject proper is heard from the piano, and the movement ends. In a coda, also ably extended, the first theme returns, and the development continues, reaching a climax which expands itself with a magical passage wherein the music seems almost to do. Instead, it gives birth to the long and difficult cadenza that follows. The formal introduction, in other words, integral to the structure, not a decoration or vehicle for mere virtuosic display (Rachmaninoff provided two versions of the cadenza), of which Dimitris Sgouros plays the alternative, technically more demanding one.) In the wake of the high drama of the first movement, the coda sounds curiously modest."

Adagio's initial music. Again the movement appears to be fading away when there is another surprise: a short, violent cadenza leading into the finale.

This makes an apt beginning to a closing movement of surpassing brilliance. In terms of Rachmaninoff's usual style, it is a bit like him, systematically yet with ingenuity impishly, exploring the full potentialities of piano and orchestra. It is not easy in such hectic circumstances to provide effective contrast, but this is supplied by a virtually independent central section of four measures of variation (Allegro vivace), during which the piano is overpowered at a single point. The scene is dazzlingly ornate, indeed more so as it goes on, although the first movement's two main themes are recalled. When this ends, the finale's own themes resurface, though stated in a manner of quite new ways. The excitement increases to a point at near frenzy as Rachmaninoff ever expresses in his music, and there is an overwhelming coda.

—© 1984 Max Harrison

### Side One (16:17)

Rachmaninoff: Concerto No. 3 in D minor, Op. 30  
(beginning)

I. Allegro ma non troppo

### Side Two (23:56)

Rachmaninoff: Concerto No. 3 in D minor, Op. 30  
(conclusion)

II. Intermezzo (Adagio)

III. Finale (Alta breve)

Recording Producer: JOHN FRASER  
Engineer: MICHAEL SHEADY  
Assistant Engineer: STEPHEN SCHWARTZ

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**Dimitris Sgouros** was born in Athens on August 30, 1969. He began piano studies at 6 and his exceptional talent was quickly recognized. In 1977 he entered Athens Conservatory on scholarship, studying with then noted Maria Hatzidakis. In 1980 he graduated with honors, receiving a Professor's and Performer's Diploma, a First Prize and Gold Medal. His subsequent teachers have included Stewart Gordon at the University of Maryland, Guy Jonson and Timothy Baxter of the Juilliard School. His performances between 1976 and 1982 Sgouros took First Prizes in piano competitions including the UNICEF Cup in Bulgaria in 1979, the Anconia in 1980, and two major competitions in Athens. He gave his first piano recital in Praeaus in 1977 and his first con-

cert performance outside Greece in Belgrade in 1981. The latter year also saw Sgouros performances in France, West Germany and Venezuela and 1982 brought his U.S. debut and further European appearances, followed by his British debut and his first Angel recording in 1983.

Angel's first recording, a piano concerto, including more than 30 concertos, was produced by Dimitris Sgouros himself. His prodigious gifts have brought him, he continues to pursue his music studies unstintingly. His talent has been lauded by many eminent musicians, among them Claudio Arrau, Fischer, Abbado, his conductor in his recording Sinfonietta and the late Arthur Rubinstein, who declared that Sgouros was the best pianist he had ever heard.

**Yuri Simonov** was born in Saratov, USSR, and studied at the Leninogorsk Conservatory. He assisted Marinovich with the Leningrad Philharmonic and in 1963 made his conducting debut at the Conservatory. In 1966 he won the National Conductors' Competition and in 1968 the Santa Cecilia Conductors' Competition in Rome. From 1967 to 69 he was chief conductor of the Kirov Orchestra, and in 1970 he conducted the Leningrad Philharmonic debut conducting "Aida." The following year he was appointed chief conductor of the Bolshoi Theater, a position it still holds. He regularly conducts leading Soviet Symphony orchestras including the USSR National Orchestra, Moscow Philharmonic Orchestra, others, and has led the Leningrad and Moscow organizations on tours of Western Europe and Japan. In 1980 he founded the Bolshoi Theater Chamber Orchestra. In 1982 he made his debut with a Western opera company, conducting "Eugene Onegin" at the Gardone Riviera. His concert debut conducting three concerts with the London Symphony Orchestra. He has presided over master classes with young performers in London. The USSR has distinguished him with appointments as People's Artist of the Republic of Russia (1976) and People's Artist of the USSR (1981). He has conducted the USSR National and Simonov's orchestra on the Melodiya's Angel recordings of the 1970s. He makes his EMI recording debut with this performance of Rachmaninoff's Piano Concerto No. 3.

### DIMITRIS SGOUROS DEBUT ALBUM

ON ANGEL RECORDS:

SGOUROS, Dimitris: Etudes, Romances, Op. 19 (including five posthumous variations); BRAHMS: Paganini Variations, Op. 35 (Books I and II); A Digital recording. DS-38075



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# JACK JONES

## DEAR HEART

### AND OTHER GREAT SONGS OF LOVE

I'LL GET BY  
ALL THE THINGS YOU ARE  
I'M GLAD THERE IS YOU  
LOVE IS HERE TO STAY  
YOU'RE SENSATIONAL  
YOU'D BETTER LOVE ME  
THANK HEAVEN FOR LITTLE GIRLS  
YOU'RE MY GIRL  
WHEN SHE MAKES MUSIC  
EMILY  
SOMETHING'S GOTTA GIVE



# JACK JONES

## SONGS OF LOVE

Memoir



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STEREO

A show-biz background can be a double-edged weapon. It is useful to have a parent who knows the ropes and can warn an offspring against the pitfalls. On the other hand it is sometimes difficult for the member of the second generation to cut out a career which is wholly independent of parental achievements.

In the case of Jack Jones, both parents were in the public eye. Father Allan, ineffectually linked with the song *The Donkey Serenade*, played in the Marx Brothers' film *'Night At The Opera'* when he was brought in as a replacement for Zeppo Marx. Jack's mother was actress Irene Hervey and she gave birth to Jones junior one night in January, 1938 as her husband was actually recording *The Donkey Serenade*.

Against this backdrop it is not, perhaps, surprising that Jack joined his father in a double act just five weeks after graduating from high school. By the time he was 19 he was earning 750 dollars a week which, for 1957 was a healthy salary. Less than a year later his fortunes crumbled when his parents were divorced and Jack was reduced to taking all manner of jobs before the American Air Force called him.

He was actually on leave from the Air Force when he recorded his first big hit, *Lollipops and Roses*; this won him a Grammy award in 1962 for the Best Performance by a Male Singer and two years later his recording of *Wives and Lovers* repeated the same triumph. At this point Michael Kapp, co-owner of Kapp Records, came into the picture and dreamed up the idea for our present album, based on the theme of love songs, most of which were culled from Hollywood and Broadway.

Kapp chose three arranger-composers for the LP, namely Don Costa, a highly experienced MD who had worked with singers such as Steve Lawrence, Eydie Gorme, Frank Sinatra etc.; Jack Elliott whose credentials included hits with the Four Seasons; and Harry Betts who had gained an Academy Award nomination for his work on *'The Unsinkable Molly Brown'* and trombonist Harry Betts who had worked his way up from the brass sections of the Stan Kenton and Shirley Rogers orchestras.

The opening track brings Don Costa forward to provide the support for Jack as he sings the title song from *High Spirits*. *'Dear Heart'* is a classic example of the 'I'm Sorry' style of *'You're Sensational'* in the 1956 all star MGM film *'High Society'* and Jones shows that he too can make a masterpiece with the song. Many will remember *'I'm Glad To Stay'* from the 1951 MGM film *'An American In Paris'* which it featured Gene Kelly and Leslie Caron; in fact it appeared first 13 years earlier in the United Artists musical *'Goldwyn Follies'* where it was sung by Kenny Baker. Jack's handling is masterly as he demonstrates his excellent pitch at the outset, singing over just bass accompaniment. Harry Betts, who arranged this track, reminds us of his own instrumental antecedents by ushering in a muted trombone section to play an important role. *'I'll Get By'* takes us even further back into Hollywood history for this was introduced in the 1930-vintage *'Puttin' On The Ritz'*. *'You'd Better Love Me* (music by Hugh Martin) is now the only song most of us can remember from *'High Spirits'*, the musical based on Noel Coward's hit comedy *'Blithe Spirit'* which opened in New York in April, 1964. For this number Jack sings Timothy Gray's lyric over just a rhythmic section backing and comes across as a jazz-oriented singer with overtones of Mel Torme. Bass-guitar-drums team provides just the right Count Basie-like bounce. The final track on side 1 is one of the all-time great songs, Jerome Kern's hit from 1939 *'Very Warm For May'* stage show. Jack sings the little-head verse as a prelude to just one chorus of the song in which his patching is again a highlight.

The 1964 MGM film *'The Americanization Of Emily'* gave us the beautiful Johnny Mandel song *Emily* (words by Johnny Mercer), a work which, like so many Mandel songs, has found a place for itself in the library of standards. Don Costa's support treats the song with reverence and Jack is very obviously in love with the melody. An MGM picture from six years earlier, *'Gigi'*, gave us *Thank Heaven For Little Girls* and this Harry Betts arrangement uses the muted trombones again plus a dash of the sound of the George Shearing Quintet instrumentation. Paul Maleda and band leader Jimmy Dorsey hit *'I Glad There Is You'* back in 1941 and for this very musical song Jack works with just the rhythm section again, in this intimate setting his superb vibrato control serves him well as he holds notes straight then brings in terminal vibrato to close off the phrase. The string section returns for the lesser-known *'When She Makes Music'* then it is the turn of the song which won an Academy Award in 1955, *'Something's Gotta Give* from the 20th Century Fox production *'Debbie Long Legs'*. Johnny Mercer wrote this one, both words and music, and Jack relates with the rhythm section in surroundings which he obviously enjoys. (It is unfortunate that the identities of the musicians on the session are not mentioned, as they surely deserve better than the anonymity which is so often the fate of studio musicians). Jack Jones' closing love song is a welcome revival from the 1947 Broadway show *'High Button Shoes'*. Sammy Cahn and Julie Styne have never written a better-pair song in their lives and *You're My Girl* is one which is long overdue for revival.

ALUN MORGAN

### Side one:

1. DEAR HEART (Livingston, Evans, Mancini) (a)
2. YOU'RE SENSATIONAL (Porter) (b)
3. LOVE IS HERE TO STAY (I. Gershwin, G. Gershwin) (c)
4. I'LL GET BY (Turk, Ahlert) (a)
5. YOU'D BETTER LOVE ME (Martin, Gray) (c)
6. ALL THE THINGS YOU ARE (Hammerstein II, Kern) (b)

### Side two:

1. EMILY (Mercer, Mandel) (a)
2. THANK HEAVEN FOR LITTLE GIRLS (Lerner, Loewe) (c)
3. I'M GLAD THERE IS YOU (Madeira, Dorsey) (c)
4. WHEN SHE MAKES MUSIC (Segal, Fisher) (b)
5. SOMETHING'S GOTTA GIVE (Mercer) (c)
6. YOU'RE MY GIRL (Cahn, Styne) (b)

Jack Jones (vocal) with accompaniment arranged and conducted by:

(a) Don Costa (b) Jack Elliott (c) Harry Betts

All titles recorded in October and November, 1964

Produced by Michael Kapp

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# JOHNNY RAY WATSON

It's Beginning To Rain



# JOHNNY RAY WATSON

*There's an old saying that "When it rains it pours" ... which I have found to be very true on behalf of the many blessings pouring out from my dear friends. My ministry and singing career has been a dream come true.*

*My family: Brinda, Tony, Shpwon, Lloyd, Lisa, Mom and Dad, and I are very grateful; and we extend a very, very special thanks to you, Mr. & Mrs. William Haney and Mr. & Mrs. Henry Solomon, for making this album possible; and we dedicate it to you.*

*Again, thanks to all of you and the Rainbow Recording Studio, but most of all thanks to an Almighty God and Saviour, Jesus Christ. May His blessings continue to flow.*



Johnny Ray on the Sea of Galilee singing, "How Great Thou Art"

1 IT'S BEGINNING TO RAIN — 3:55

Gather/Wilson/Cather Music/Art/Monkey Music/ASCAP  
2 HE'S GOT IT ALL IN CONTROL — 1:15

Jordan/Clegg Music/ASCAP

3 I HAVE RETURNED — 4:54

Wolfe/Wolfe Music/ASCAP

4 DON'T YOU THINK IT GETS SWEETER — 4:18

Glendell/SORO/ASCAP

5 FROM THE START — 3:12

Cindas/Lene Street/Bone Music/ASCAP



Mediterranean Sea at Caesarea

1 ONE DAY AT A TIME — 3:22

Kost/Offenbach/Wilson/Buckbee Music/ASCAP

2 LET THEM KNOW — 4:57

Wolfe/Emerson Music/ASCAP

3 I FOUND IT — 2:37

Tong/Art/Monkey Music/ASCAP

4 SURELY THE PRESENCE — 4:02

Wolfe/Wolfe Music/ASCAP

5 THE KING IS COMING — 3:40

Cather/Cather Music/ASCAP

recorded at Rainbow Sound, Inc., Dallas, TX.  
engineer/Keith V. Rust  
photography/Doris Jacoby  
art/cdesign/Debi Wilington

For Information:  
Johnny Ray Watson Ministry  
426 Paloma Lane  
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Johnny Ray singing, "How Great Thou Art" on the Sea of Galilee



2 RECORD SET



Timothy Wright  
And  
Jerome L. Ferrell  
With  
The Lighthouse  
Inter-Denominational Choir

*Hallelujah Is The  
Highest Praise*



RECORDED LIVE IN BUFFALO, NEW YORK

Hallelujah  
Is The  
Highest  
Praise



**Timothy Wright  
And  
Jerome L. Ferrell  
With  
The Lighthouse  
Inter-Denominational Choir**

SIDE I

**PRAYER (Instrumental "Renew Me  
In Your Spirit")** Soloist: Bishop Leroy R. Anderson 3:43

**DRAW ME NEARER\*** Timothy Wright 7:59

**HALLELUJAH IS THE HIGHEST PRAISE** Michael Wrote 5:40

SIDE II

**LET'S GO BACK TO THE OLD TIME WAY** Corrie Matthews

7:20

**HE LIVES (Reprise)** 1:19

**YOU DON'T KNOW\*** Timothy Wright 7:07

SIDE III

**STAND UP AND TESTIFY** Jones Smith, Jr. 3:58

**FIX ME\*** Timothy Wright, James Smith,

Sharon Bellon & Delois Johnson 10:10

**NEVER ALONE** Sharon Bellon & Jessie Williams 5:57

SIDE IV

**WHEN I GET HOME** Delois Johnson 7:12

**HE WON'T FAIL YOU** James Smith 6:14

**EVERY TIME I FEEL THE SPIRIT** Corrie Matthews & James Smith 5:06

All songs written and arranged by Jerome Ferrell, except \*written and arranged by Timothy Wright.

All songs published by Bridgeport Music, Inc. (BMI), Southfield, MI.

**He Lives in Buffalo, New York....**

...Saturday, April 4, 1987 at the Prince of Peace Church of God in Christ, where the pastor is Bishop Leroy R. Anderson. The happening was one of the "Greatest and Most Spirit Filled" live recording sessions I've experienced.

The ever determined Minister Jerome Ferrell and The Lighthouse Inter-Denominational Choir present to the world an opportunity to receive a fresh orientation through their music ministry. Prof. Timothy Wright adds his talents to this production.

After we purchased and recorded to this entire album, thousands of you will witness with me that "He Lives in Buffalo, New York."

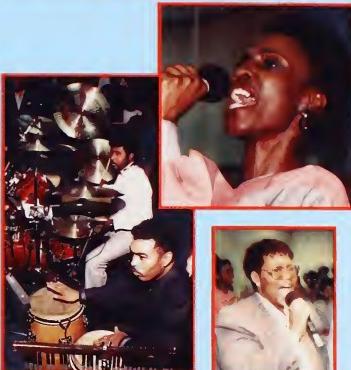
Elder Samuel L. Williams  
Gospel Music & Program Director,  
WADO-AM, N.Y.C.

**SPECIAL THANK YOU...**

Armen Boldon and Don Underwood for believing in me, Bishop Leroy R. Anderson, Rev. Jimmie Horne Jr., St. Paul AME Zion Church, Memorial Baptist Church, Church of the Lord Jesus Christ, Holiness Church, First Pentecostal Church, Iglesia Verbo de Vida, WUFO Radio, Theiko Mc Call WUFO Radio, Don Allen WBLK Radio, Samuel Williams WADO Radio, Announcers Guild, The Lighthouse Inter-Denominational Choir, the congregation, and all of our guests and friends that supported us. Most of all to all of the artistic musicians who helped make this session possible. To the pastor and all members of Memorial Baptist Church, Rev. Henry Wynn of Delaine Warring Church, Prince of Peace Church, Rev. Dr. E. C. Jackson, Mrs. Willie E. Ferrell and my entire family for their love and support.

**DEDICATION:** "WHEN I GET HOME"

Dedicated to Anthony Leon Young who passed away on April 11, 1987, we will remember.



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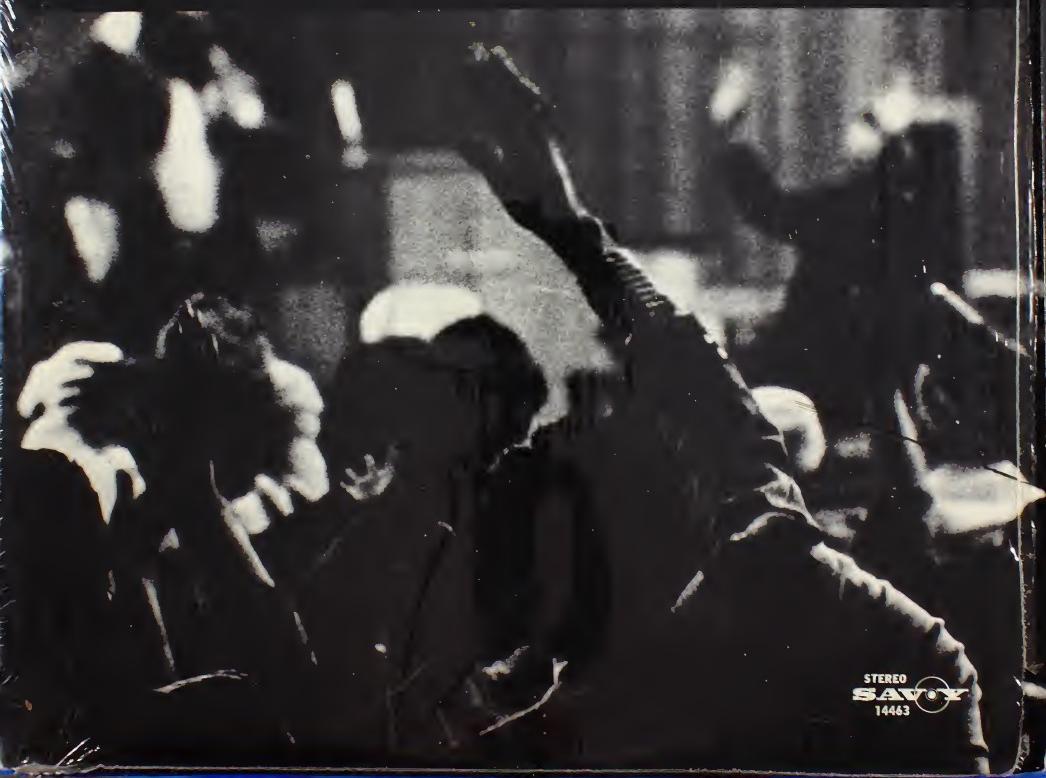
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and the

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OF CHICAGO, ILL.

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Welcome to the world of Rev. Maceo Woods and the Christian Tabernacle Choir, as they present their dignified and dynamic style of Gospel. Their presentation of the Gospel of Jesus Christ in Song is soul stirring and excites the listener to respond in one manner or another. The choir, along with their talented and dedicated soloists rose to this momentous occasion and brought forth an album of sheer beauty, created for the discriminating and devoted, who are "Happy In Jesus".

A

- Happy In Jesus (4:15) - Soloist George Jordan  
Savos Music, Inc./Christian Tabernacle Music, Inc. (BMI) -  
G. Jordan  
I'm Glad I Found The Christ (2:56) - Soloist: Doris Sykes  
Savos Music, Inc./Christian Tabernacle Music, Inc. (BMI) -  
G. Jordan  
The Storm Is Passing Over (5:34) - Soloist: Melvin Smothers  
Public Domain  
The Shady Green Pastures (6:50) - Soloist: Doris Sykes  
Public Domain  
My Soul Is Glad (3:10) - Soloist: Melvin Smothers  
Savos Music, Inc./Christian Tabernacle Music, Inc. (BMI) -  
G. Jordan

B

- That's Why I Serve The Lord(4:20) - Soloist: Melvin Smothers  
Savos Music, Inc./Christian Tabernacle Music, Inc. (BMI) -  
S. Jones  
If You Need A Miracle (3:16) - Soloist: George Jordan  
Savos Music, Inc./Christian Tabernacle Music, Inc. (BMI) -  
G. Jordan  
The Name Of Jesus (4:53) - Soloist: Doris Sykes  
Savos Music, Inc./Christian Tabernacle Music, Inc. (BMI) -  
Rev. M. Woods  
At The Cross (5:20) - Soloist: Gloria Griffin  
Public Domain  
The Lord Is In His Holy Temple (4:36)  
Public Domain

# Marion Williams

## Lord, You've Been Mighty Good To Me.

We had the privilege of working with many great artists through the years, but somehow gospel singers have consistently given me the most pleasure of all. Back in 1938, I was able to introduce Sister Rosetta Tharpe and her peers Golden Gate Jubilee Quartet to secular audiences at the first Carnegie Hall Spirituals to Swing concert. Some years later, I had the luck of producing the first concert of Melodic Soul when her following was still limited to church audiences. And, of course, when I first heard Aretha Franklin, she was still a soloist in her father's Baptist church.

Marion Williams first came to my attention in the 1950s, when she was the lead soloist with the Clara Ward Singers, my all-time favorite gospel group. I'll never forget a hot July Sunday in Newport, Rhode Island, when the jazz festival presented its first gospel concert. Marion turned the place upside down, both as a soloist and accompanied by the Ward Singers. A few minutes later, Mahalia Jackson gave the best performance I ever saw her give. As her fame expanded, Mahalia often coasted on her reputation. But that afternoon, spurred by the extraordinary force of Marion's performance, Mahalia wailed for the ages.

After that, I maintained contact with Marion. When, some years later, she committed her career as a soloist, I had the opportunity to feature her in the second Spirituals to Swing concert. In 1975, when NET was kind enough to salute me, Marion appeared and more than held her own with such artists as Teddy Wilson, Count Basie, Helen Humes, Benny Goodman, and Bob Dylan.

So it was natural that Marion should be included among the first releases of the John Hammond label. This comprises, by my reckoning, some of Marion's best work in a recording career that began when she was still a teenager, 34 years ago. To someone new to gospel, this album can serve as an introduction to the variety gospel music affords. There are many cuts in which Marion exhibits her instinctive bluesiness and unparalleled command of rhythm, vocal coloration, and phrasing. It's easy to say that when she's bluesy, no living female blues singer approaches her authority. Or, as her producer Tony Heilbut has noted, "If her improvisations make him work a source of constant inspiration." That's what makes this album so understandable. At, many contemporary singers pay unconscious homage to her influential style. She was a prime influence on such seminal rhythm-and-blues singers as Little Richard and The Isley Brothers; and, if you include all of their camp-followers, you'll begin to see how many children she could claim if she cared to.

Since her girlhood in Miami, Florida, Marion has always loved country-and-western music. Two of the most unusual tracks on this album are those with a C & W background, "Tell Mother I'll Be There" and "Reaching Out to Touch Somebody," complete with pedal steel and fiddle; though Marion's aggressive gospel shouting makes it clear that she's made the music conform to her soulful approach. More traditional, and to these ears quite magical, are the more lyrical, more thoughtful tracks she sings here. A story of marital discord, broken into chaste moon and stars, with absolute grace, "Pure Gold," a haunting composition by the great gospel composer, W. Herbert Brewster; the rollicking "Revive Us Again"; and "Somebody Saved Me," accompanied by an exemplary combo of young Philadelphia church musicians, in which her vocal is a model of fact and restraint. "This Evening" is lusty gospel shouting at its best; the newer tunes, "You've Been Mighty Good to Me" and "Surrender" manage to assimilate contemporary messages and beats to the old-time gospel power.

Tony Heilbut's special favorite is "It's Getting Late in the Evening," a performance which exemplifies Marion's mastery of the vocal dynamics and dramatic urgency of gospel preaching. Heilbut feels that this is a quintessential version of one of the starkest and most poetic of spirituals; he considers it perhaps Marion's best single performance since Ward Singers days. I must add that Marion's most popular old song once called the "Denomination Blues." Back in 1938, Rosetta Tharpe performed the number at the first Spirituals to Swing concert. To hear it again, in a modern setting, made witty and vital by Marion's ad libs, is to realize that gospel is one music in which tradition is kept alive by the generosity and talent of its greatest artists.

—John Hammond

### Side One:

1. The Moan That Keeps Homes Together  
(Marion Williams/Suon Music/BMI)
2. Lord You've Been Mighty Good to Me [medley of Lord You've Been Mighty Good to Me (Montgomery/BMI) and Mighty Good Marion Williams/Suon Music/BMI)]
3. Pure Gold  
(W.H. Brewster/Planemar/BMI)
4. Tell Mother I'll Be There  
(Public Domain)
5. The Old Rugged Cross  
(Public Domain)
6. Revive Us Again  
(arranged by Marion Williams/Suon Music/BMI)

### Side Two:

1. It's Getting Late In The Evening  
(Public Domain)
2. Surrender  
(Buddy Crosby/Suon Music/BMI)
3. Reaching Out to Touch Somebody  
(Marion Williams/Suon Music/BMI)
4. This Evening Our Heavenly Father  
(Public Domain)
5. Somebody Saved Me  
(H.J. Ford/BMI)
6. That's All  
(Public Domain)

Lead Vocals: Marion Williams

Keyboards: Eddie Brown, Bobby Chestnut, Steven Ford, Stanley Schwartz

Guitars: Arlen Roth, Bob Rose, Darryl Johnson

Bass Guitars: Stu Woods, Dan Williams

Drums: Roy Markowitz, Roger Lee, Robin Keith Williams

Pedal Steel Guitar: Marc Horowitz / Fiddle: Irene Herrmann

Background Vocals: Marion Williams, Carolyn Finklea, Louise Graham, Ann Graham

Recorded at Greene Street Recording, New York. Engineer: Rod Hui; and at Starr Recording, Philadelphia. Engineer: David Starobin. Mastered at CBS Studios, New York. Mastering Engineer: Joe Gastwirt.

Thanks to Leonard Lopate, Teresa Thompson, Walter Stewart, Rod Hui, David Starobin, Mikie Harris, Margo Jefferson.



Produced by Tony Heilbut

Cover photo: Hank O'Neal

Graphics: John DeVries

# Andraé Crouch and the Disciples

The Browns

Jack



"Take Me Back"



TAKE ME BACK \*\* THE SWEET LOVE OF JESUS \*\* TELL THEM  
ALL I CAN SAY \*\* OH SAVIOR \*\* PRAISES  
IT AIN'T NO NEW THING \*\* THEY SHALL BE MINE  
JUST LIKE HE SAID HE WOULD \*\* I'LL STILL LOVE YOU  
YOU CAN DEPEND ON ME

WALTER HAWKINS

# Love Alive II

And The Love Center Choir

SIDE ONE SIDE TWO

Come By Here Good Lord  
Solo: Barbara Rhodes

Be Grateful  
Solo: Lynette Hawkins Stephens

He's That Kind Of Friend  
Solo: Tramaine Hawkins

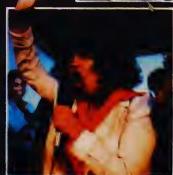
I'm Goin' Away  
Solo: Edwin & Walter Hawkins

Never Alone  
Solo: Francis Fye

Until I Found The Lord  
Solo: Walter Hawkins

God Will Open Doors  
Solo: Eddie Hawkins

Right On  
Solo: Lynette Hawkins Stephens



All songs written by Walter Hawkins except  
COME BY HERE GOOD LORD and  
UNTIL I FOUND THE LORD  
arranged by Edwin and Walter Hawkins

THANKS TO: PASTOR RHEIMS / AUNT ERNESTINE & CENTER OF HOPE for the use of your church.  
THE LOVE CENTER remote engineers your inspiration and support. CLOTHES & REGGIE what would I have done without you? You two are the best! I love you both. I also want to thank God for both of you.  
LOVE CENTER MEMBERS: for helping to make the recording of Love Alive if it wasn't for you I love you.  
CENTRI MCREADY (Word Inc) & DAVID ROSE (Personal Manager) for your assistance before during and after the recording.  
LOVE CENTER CHOR: JASON WRIGHT (President) EDWIN HAWKINS (Drums) ERIK HAWKINS (Piano) REGGIE STEPHENS (Keyboard) You're the greatest supporters and singers I know. I'm proud to be your pastor.

Edwin Hawkins  
Courtesy of Berlinight Rawwood Records

Love  
Walter

Light

LIGHT RECORDS, a division of Lexicon Music Incorporated, WACO, TEXAS  
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MAL 4375

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*A Touch of Class*



**MALCO**  
RECORDS

# JACKSON SOUTHERNAIRES

*A Touch of Class*

## Side One

1. It's Coming Up Again
2. Don't Look Down On A Man
3. Jesus Can Work It Out
4. There Is No Excuse
5. Help Me Make It Through Another Day

## Side Two

1. God Can Do Anything But Fall
2. I Need You To Hold My Hand
3. You Can't Hurry God
4. Medley: He Looked Beyond My Faults/Stand By Me/Reach Out & Touch/Take Me Back

Produced by Jackson Southernaires

Engineers - Wolf Stephenson/James Griffin

Personnel - Luther Jennings/Franklin Williams/Huey Williams/Paul Peters/  
Haran Griffin/Brian Williams/Roger Bryant, Jr.

Wardrobe: Gingiss Formal Wear, Jackson, Miss.

Photography: Marion Vance, Jackson, Miss.

Musicians: Lead Guitars - Frank Williams

Bass Guitar - Paul Peters

Drums, Percussion - Brian Williams

Keyboards: Haran Griffin/David Curry

Additional Background: Thomisene Anderson/Charlotte Chenault/Merilee Luckett

Stage Sound: Roy Wooten

Instruments: Morrison Brothers Music

Distributed by Malaco Inc. 3028 W. Northside Drive, Jackson, Miss. 39218

For Concert and Fan Club information write to: Jackson Southernaires

P.O. Box 9287

Jackson, Miss. 39206



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of music.

RELIC RECORDS  
PRESENTS

THE

# THE GOLDEN GROUPS

VOLUME 47



APOLLO  
LP 5077

APOLLO LP 5077  
PART ONE

JUST HOW LONG - ROCK MY BABY  
ONE MORE TIME - OH BUT SHE DID  
LONG HEAD LEGGY RASCAL  
I JUST LOVE YOU SO  
MY HEARTS DESIRE  
NIGHT HAS COME  
TIPPIN' IN  
AND MORE



RECORDED EXCLUSIVELY FOR RELIC RECORDS

THE JUMPING JACKS



5077

# THE GOLDEN GROUPS - PART 47

## THE BEST OF APOLLO RECORDS

RELIC  
5077

VOLUME  
ONE

Get set for an extraordinary "Golden Groups" album! We're spotlighting the early fifties at Apollo Records, the important post-war r&b label, with rare group harmony songs by the Mel-O-Dots, Billy Austin and the Hearts, the Opals, the Jumping Jacks, Lydia Larson and the River Rovers, and the Larks. This unique collection of songs from the Apollo vaults is not the very first r&b girl groups, a quartet from North Carolina who switched from pseudo-pop to pure r&b—and are you ready for this?—a hurdy-gurdy organ punctuating a bluesy group's vocals. All sixteen sides on this LP were initially cut by Apollo Records in New York City between the summer of 1951 and the spring of 1954.

Apollo Records was founded in 1943 by Hy Siegel and Sam Schneider, who operated their new label from their Rainbow Music headquarters on 125th Street in Harlem (Rainbow is still there, although under different ownership). Their first big seller on Apollo was "I'm Gonna Get You," a bluesy song by Colleen Hawkins. Apollo produced in r&b, gospel, and jazz from its inception in 1943, although Gordon McRae, Dean Martin, and Johnnie and Jack once graced its eclectic roster. Bess and Ike Berman, major jive box operators in Baltimore who owned the Economy Supply Co., bought Siegel and Schneider's financial interest in the spring of 1944. They moved Apollo to a fancy Madison Avenue address, established company-owned distributors in the major markets, and even manufactured all releases in their own modern pressing and packing plant. It's hard to believe that Morey Amsterdam's borscht belt comedy on recordings like "Martin Way" were once found on the back of the Larks' or Mahalia Jackson, but Apollo aspired to major status in the late '40s before settling comfortably into its r&b and gospel niche.

Although Apollo has a rich legacy of early pop-styled r&b harmony (some of these songs can only be called r&b because of the group's skin color!), the Larks were the first Apollo group to establish a firm & b/w identity. We've collected the forties' material on our 4 Vagabonds LP (Relic Apollo #8012) and our two companion Apollo 40's compilations. "Little Side Car" was recorded on July 26, 1951 and released as Apollo #429, was a regional r&b hit. Based on a familiar series of double entendres ("I'm gonna ride in your automobile"), "Little Side Car" offered a decided bluesy edge. The vocalists were a mix of lads (all of which can be found on our two Larks' albums, "My Reverie" (Relic #8013) and "When I Leave These Prison Walls" (Relic #8014), recorded by the second Larks' group (Eugene Mumford, Orville Brooks, David Bowers, Isiah Bing) on January 25, 1954, was the flip side of "If It's a Crime," released as Lloyds #110 in late spring, '54.

We'd really love to know more about Lydia Larson and the River Rovers, whose sole Apollo outing, "Bald Headed Daddy" (Apollo #432), dates from September 25-26, 1951. Lydia's salty "I Just Love You So" was a smash, strongly accented by the River Rovers' "I'm gonna wash" bopper. The first girl r&b group waxing I know of, Bob Koester, who laboriously and exhaustively catalogued all the existing Apollo session tapes, thinks that the River Rovers' sessions were probably produced elsewhere and purchased by Apollo.

All four sides by the Mel-O-Dots were recorded on March 17, 1952, the first and last day that this unknown group assembled in the studio for Apollo. "How Long" (featuring Ricky Wells!) "One More Time" (featuring Pat Ross), both with echoes of the Orioles, Ravens, and Ink Spots, were coupled on a

very rare orange vinyl Apollo 45 (#1192), while "Rock My Baby" and "Baby Won't You Please Come Home" were never issued. If Bess Berman was still around, I'd love to ask her about the weird organ instrumental break on "One More Time" and "Rock My Baby"—the organ clashes with the smooth vocal. The band's lead was probably Earl "Ricky" Wells, who lived at 429 Convent Avenue in Harlem back in 1951.

Billy Austin and the Hearts' "Night Has Come," recorded on October 30, 1952, with its flip jump, "Angel Baby" (Apollo #444), is the kind of r&b ballad that marks the transition from pioneering Orioles' and Ravens' late forties harmony to early fifties groups like the Swallows, Strangers, and Velvets. Bobby Smith's lazy saxy nicely complements the floating tenor and bass, which would soon become far more pronounced. The songs were written by Brooklyn residents, Norman Hardy and John Brinkley (the latter worked with the Strangers on King), in September, 1951.

It's clear that Apollo's subsidiary logo, Lloyds, was aimed at the lucrative pop market, although it had to imagine early 50's white teens swooning to the Jumping Jacks' "Do Let That Dream Come True" or jiving to the Larks' "Tippin' In." In any case, the Jumping Jacks cut four songs on April 27, 1953, of which "Do Let That Dream Come True" was backed by "Why Oh Why" on Lloyds 101. The four Jumping Jacks were from the same Winston-Salem, N.C. neighborhood as the Five Royales. They drove up to New York expressly for their spring, 1954 session. Earl Wells was the vocal director, and Daniel McGraw, bass and organizer of the group, the late Frank Wilson, tenor and baritone, while James Little, tenor, rounded out the foursome. They had minimal airplay and recognition as the Jumping Jacks, so they changed their name to the Romeos (see Relic #5078) for their next Apollo sessions. They were not the Jumping Jacks who recorded "Embraceable You" for Bruce, and they were most certainly not the New Jersey-based Jumpin' Jacks featuring Danny LaMego who waxed some nice jivers for Leo Rogers in the mid-fifties.

Group harmony fans properly cherish the Opals' rare Apollo recording, "My Heart's Desire." Oh But She Did," recorded on May 13, 1954 for Charles E. Smith's new label, but released as Apollo #402 in October 1954 (but presser with Lung stamper numbers in the wax). Earl Wade, who later joined the Cadillacs, was the unforgettable young lead on "My Heart's Desire," backed by Johnny Hopson, Marty Brown, and Bobby Williams. They were first called the Crystals on their Luna effort, "Come to Me Darling" (see Relic LP #5017), but quickly became the Opals to avoid name conflict with the Deluxe Crystals.

The remaining volumes on our Relic/Apollo "Golden Groups" series are more firmly rooted in the r&b rock & roll of the mid-fifties. Yet Apollo was also very active with gospel in the early fifties, and Jack Dupree, Piney Brown, Sunland Slim and St. Louis Jimmy were just some of the great blues artists also featured on this seminal r&b label.

DONN FILETI  
October, 1988

*Special thanks to Phil Groia, the late Daniel McGill, and James Little.*

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P.O. BOX 572, HACKENSACK, N.J. 07602

AN EDDIE GRIES CONCEPT & REPRODUCTION AND A DONN FILETI ENDEAVOR

### SIDE ONE

1. ONE MORE TIME \* MEL-O-DOTS
2. JUST HOW LONG \* MEL-O-DOTS
3. ROCK MY BABY \* MEL-O-DOTS
4. BABY WON'T YOU PLEASE COME HOME \* MEL-O-DOTS
5. ANGEL BABY \* HEARTS
6. NIGHT HAS COME \* HEARTS
7. OH BUT SHE DID \* OPALS
8. MY HEART'S DESIRE \* OPALS

### SIDE TWO

1. DON'T LET THAT DREAM COME TRUE \* JUMPING JACKS
2. LONG WAY TO LEGACY FASCIAL \* JUMPING JACKS
3. WHY DO I GET WHY (WHY OH WHY) \* JUMPING JACKS
4. JU-LUCKA JOLLY \* JUMPING JACKS
5. I JUST LOVE YOU SO \* LYDIA LARSON & THE RIVER ROVERS (Unreleased)
6. BALD HEADED DADDY \* LYDIA LARSON & THE RIVER ROVERS
7. LITTLE SIDE CAR \* LARKS
8. TIPPIN' IN \* LARKS

ALL SONGS - BESS MUSIC B.M.I.

THANKS TO: LOU HAGGIS,  
VAL SHIVELY & MARV  
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## THE OPALS

new hit

"OH BUT SHE DID"

b/w  
"MY HEART'S DESIRE"

Apollo #462



5077

\$ 7.89

# Collectables Presents Great Groups of the Fifties

III



CONTAINING PREVIOUSLY  
UNRELEASED SELECTIONS

# VOLUME III

## Great Groups of the Fifties

### SIDE ONE

The Gleam In Your Eyes—*The Channels*  
Golden Teardrops—*The Flamingos*  
Can't Help Loving That Girl Of Mine—*The Hide-A-Ways*  
Shadows—*The Five Satins*  
I'll Be Forever Loving You—*The El Dorados*  
Honest—*The Gazelles*  
Love Me Right—*The Skyhawks* (PREVIOUSLY UNRELEASED)

### SIDE TWO

I Couldn't Sleep A Wink Last Night—*The Melody Moods*  
Valarie—*Jackie & The Starlets*  
Everyone's Laughing—*The Spaniels*  
Dance Girl—*The Chants*  
Marcella—*The Castelles*  
Coralee—*The Hemlocks*  
I Love You—*The Idols* (PREVIOUSLY UNRELEASED)

COLLECTABLES 5039

Other Albums Available In The Great Group Series...

# VOLUME I

### SIDE ONE

In The Still Of The Night—*The Five Satins*  
I See A Star—*The Ronettes*  
Dear Old New Orleans—*The Shirelles*  
You Painted Picture—*The Spaniels*  
Fountain Of Love—*The Silhouettes*  
Be True—*The Ventures*  
A Fool Was I—*The Ventures* (PREVIOUSLY UNRELEASED)

### SIDE TWO

I'm So Happy—*Louis Prima & The Witnesses*  
Creation—*The Kings*  
On Gee, On Goo—*The Kodaks*  
Heavenly Father—*The Comets*  
Stars In The Sky—*The Chantels*  
Are You Serious—*The Wispers*  
What's Wrong—*The Jimmy Jones FIVE* (UNRELEASED)

COLLECTABLES 5037

# VOLUME II

### SIDE ONE

To The Aisle—*The Five Satins*  
Runaround Baby—*The Kodaks*  
I Want You Back—*The Bullioners*  
Dear Lord—*The Comets*  
Moonglow You Know—*The Videos*  
Rainbow Of Love—*The Cherokees*  
Milk And Gin—*The Capris* (PREVIOUSLY UNRELEASED)

### SIDE TWO

Deserie—*The Chants*  
Crazy Little Mama—*The El Dorados*  
Lovely Way To Spend An Evening—*The Angels*  
Get A Job—*The Silhouettes*  
The Bells Ring Out—*The Spaniels*  
True Love—*The Scarlets*  
Never Let Her Go—*The Skylarks* (PREVIOUSLY UNRELEASED)

COLLECTABLES 5038



VOLUME TWO

THE DOMINOES FEATURING  
**CLYDE MCPHATTER**

18 HITS



18 HITS

CONTAINS PREVIOUSLY UNRELEASED MATERIAL

The word "Federal" in a stylized, italicized script font, enclosed within a blue semi-circular background.The word "KING" in a bold, serif font, accompanied by a small crown icon above the letter "K", all set against a blue semi-circular background.

KING - 5006X



THE DOMINOES FEATURING  
**CLYDE McPHATTER**

When Clyde McPhatter died at the age of 41, he left a legacy of twenty-two years of recording history. Clyde's earliest recordings which were made for the King-Federal label are contained in this collection. (except for those already included on The Dominoes - All Their Hits - King-5005. McPhatter is featured vocalist on the cuts on side one, on side two he functions as part of the group.) McPhatter began singing as a choir boy at Mt. Calvary Baptist Church in Durham, North Carolina. He moved to New York City at age twelve and, when his voice changed from boy soprano to tenor, he met Billy Ward who asked him to join the Dominoes in 1950. Most of the Dominoes' hit records were recorded while he was a member of the group, many with him as featured vocalist.

Clyde left the Dominoes in September 1953 to form the Drifters for Atlantic Records and began a string of hits with "Money Honey". In 1954 Clyde was drafted and began singing as a solo at shows at various armed forces bases. He began to record as a solo with "Seven Days" which was followed by "Without Love" (later an even bigger hit for Tom Jones) and his biggest hit "A Lover's Question" in 1958.

Joining Mercury Records, Clyde has his final top ten pop hit in 1962 with "Lover Please", a song written for him by country music artist, Billy Swan. Several other Mercury releases followed and Clyde worked clubs and rock and roll revival shows until his death in New York City on June 13, 1972.

## SIDE ONE

1. NO SAYS MY HEART
2. DO SOMETHING FOR ME
3. HARBOR LIGHTS
4. THAT'S WHAT YOU'RE DOING TO ME\*
5. I CAN'T ESCAPE FROM YOU
6. DON'T LEAVE ME THIS WAY
7. DEEP SEA BLUES
8. WHEN THE SWALLOWS COME BACK TO CAPISTRANO
9. YOURS FOREVER

## SIDE TWO

1. CHICKEN BLUES
2. WEEPING WILLOW BLUES\*\*
3. HEART TO HEART\*\*
4. THE DEACON MOVES IN
5. LOVE LOVE LOVE
6. PEDAL PUSHIN' PAPPA\*‡
7. NO ROOM
8. I AIN'T GONNA CRY FOR YOU
9. I'M LONELY

\* Previously unreleased  
\*\* Featuring Little Esther  
‡ First version

## THE COMPLETE KING-FEDERAL DISCOGRAPHY

## RECORD NO. TITLE

|              |   |
|--------------|---|
| Federal      |   |
| 12001        | Do Something For Me (F102) / Chicken Blues (F100)   |
| 12010        | Harbor Lights (F109) / No Says My Heart (F101)  |
| 12016        | The Deacon Moves In (with Little Esther) (F121) / (flip without Dominoes)                 |
| 12022        | Sixty Minute Man (F108) / I Can't Escape From You (F123)                                  |
| 12035        | Heart to Heart (with Little Esther) (F120) / (flip without Dominoes)                      |
| 12039        | Weeping Willow Blues (F103) / I Am With You (F153)  |
| 12059        | When The Swallows Come Back To Capistrano (F1059) / That's What You're Doing To Me (F152) |
| 12068        | Have Mercy Baby (1057) / Deep Sea Blues (1056)  |
| 12072        | That's What You're Doing To Me (F152) / Love Love Love (F154)                             |
| 12105        | I'd Be Satisfied (1069) / No Room (1068)  |
| 12106        | I'm Lonely (1073) / Your's Forever (1074)   |
| 12114        | The Bells (1071) / Pedal Pushin' Pappa (1070)   |
| 12129        | These Foolish Things Remind Me Of Today (1075) / Don't Leave Me This Way (F155)           |
| 12139        | You Can't Keep A Good Man Down (1113) / Where Now Little Heart (1114)                     |
| 12162        | Until The Real Thing Comes Along (F1131) / My Baby's 3-D (F1124)                          |
| 12178        | I'm Going To Move To The Outskirts of Town (B468) / Footsie Roll (B466)                   |
| 12184        | Handwriting On The Wall (1128) / One Moment With You (1134)                               |
| 12193        | Above Jacob's Ladder (1125) / Little Black Train (8464)                                   |
| 12209        | Can't Do Sixty No More (F451) / If I Never Get To Heaven (F453)                           |
| 12218        | Cave Man (F1126) / Love Me Now or Let Me Go (K463)  |
| 12263        | How Long (F474) / Bobby Sox Baby (F454)   |
| 12301        | One Moment With You (1134) / St. Louis Blues (B467)                                       |
| 12308        | Have Mercy Baby (1057) / Love Love Love (F154)  |
| King         |   |
| 1280         | Rage To Riches (1127) / Don't Thank Me (1131)   |
| 1281         | Christmas In Heaven (1130) / Ringing In A Brand New Year (1129)                           |
| 1342         | Tenderly (B465) / Little Liss (8469)  |
| 1364         | Three Coins In The Fountain (B474) / Lonesome Road (8462)                                 |
| 1368         | I Really Don't Want To Know (9447) / Little Things Mean A Lot (9446)                      |
| 1492         | Learning The Blues (F483) / May I Never Love Again (F481)                                 |
| 1502         | Over The Rainbow (F486) / Give Me You (452)   |
| 5322         | Sixty Minus Man (K4473) / Have Mercy Baby (K463)  |
| 5463         | Lay It On The Line (1132) / That's How You Know You're Growing Old (F473)                 |
| 6002         | I'm Walking Behind You (12049) / This Love Of Mine (12050)                                |
| 6016         | O Holy Night (12063) / What Are You Doing New Year's Eve (12064)                          |
| ON LP'S ONLY | I Ain't Gonna Cry For You (1072) - LP 752   |
|              | That's What You're Doing To Me (first version) (122) - LP 952, KLP 1148, KLP 16087        |
| UNRELEASED   | Pedal Pushin' Pappa (first version) (1058)  |
|              | I Need Somebody In My Arms (474)  |
|              | Take Me To The Altar (F476)   |
|              | Deed I Do (485)   |



A HIGH FIDELITY RECORDING  
FM 98

# tarde de toros

music from the bullring

INSTRUMENTAL



BANDA DE AVIACION ESPAÑOLA conducted by MANUEL GOMEZ DE ARRIBA



# TARDE DE TOROS

MUSIC FROM THE BULLRING

## BANDA DE AVIACION ESPAÑOLA

conducted by MANUEL GOMEZ DE ARRIBA



FM 98  
INSTRUMENTAL

### SIDE ONE

MANOLETE  
DOMINGUIN  
UNA NOVIA DEL SOL  
ASI ES MI TIERRA  
TRIANA  
EL TROMPETA FLAMENCO  
CAMINO DE ROSAS  
LUZ DE ESPANA

### SIDE TWO

VIVA EL RUMBO  
EL REY DE LOS TOREROS  
CELSO DIAZ  
LAGARTIJILLA  
SALERO DE CADIZ  
GUITARRA ESPAÑOLA  
EL LITRI  
PREGON DE ANGUSTIA

**E**s día de toros en el lugar. No importa que este sea la orgulloso capital o la más humilde aldea. En cualquier sitio, al conjuro mágico del anuncio festero, hasta el aire parece palpitar un nuevo sentimiento: la angustia y el temor. A medida que se acerca la hora del combate, el entusiasmo se eleva. Los toreros, los aficionados y los demás se dirigen al anillo donde pronto comenzará su lucha el toro y el hombre. Pero esta corrida, como todas, ha tenido muchos antecedentes previos.

Primero el toro. El bravo y noble animal protagonista de la fiesta, que viene con libre de la dehesa, sometido ya con certeza a los inminentes cañones del verde pasto y en los que el juego y el amor se pierden en la ocupación. Un día, el toro ha sido separado de la camada y con unos cuantos compañeros, conducido en incómodos cajones rumbo a lo desconocido. Ha llegado a los corrales de la plaza y allí un matador algo más amplio, famoso ora por su dureza de dedos que por su dulzura de espaldas. En seguida, el toro se ha transformado en el pacífico y noble animal del campo, se verá rodeado por el rugido anhelante de una multitud, en el centro de un anillo pintado de sol y arena y en el que tendrá que jugar el jefe de los toros. Se le presentarán las banderillas, que son flechas de colores y sedas y precedidas por el alfilerillo, que ha de abrir los oídos con la llave que le entregara la presidencia. Poco momentos de espera y saldrá un poco descomunal por la iluminación unas veces por la izquierda y otras por la derecha. El maestro ha observado ya las reacciones del animal ante el enjaulo de los capotes y dibuja enseguida la gallardía del toro. Sólo quedan las pasadas.

A continuación salen los picadores. El toro contempla un poco asombrado estos estatuas cabelludos, manejados y pesados con sus largas púas. Se les habrá familiarizado allí en el campo con otra estampa de jinetes, ágiles y ligeros sobre feas ycas y en traje campeño. Aquello era sus amigos, pero estos de abajo parecen ser más bien enemigos, que los que hay que bajar. Se dirige entonces el toro hacia el anillo, que es la arena que contiene el escenario del castigo de la suerte del picador. El matador recogerá a la fiera para apartarla de los caballos y nuevamente traerá la elegancia de sus capiteos en el terreno de guerra. Ha pasado todo esto y nuevamente traerá la elegancia de sus capiteos en el terreno de guerra. Y se sientan los pases uno tras otro, enredándose a la multitud, hasta que el toro cansado de luchar, detiene sus impulsos y parece pedir el descanso de la muerte. Se lleva el matador y su estandarte impetuoso al centro de la plaza. Poco a poco se apaga el drama. Una vistosa eufusión arrastran a la fiera y el toro recibe entonces el homenaje de la multitud que apenas se da cuenta de lo cerca que ha quedado con la tragedia. Cuando ha sido arrebatado el animal a la multitud, se le lleva al rincón de la plaza. Y se oyen los aplausos una vez dentro del tiempo, mientras el día que las cosas recobran su sentido, luego de la verdadera angustiosa y emocionante tarde de corrida. El temblor miedoso del aire es ahora serenidad y la multitud se dirige a los lugares que sostienen con la figura gallarda de su lidador favorito, triunfador otra vez de la muerte.

**E**sta es la fiesta española, de toros, una de las más bellas del mundo, que se juega limpamente entre la nobleza de la fiesta y la del hombre en el ballet, inverosímil de color, de la corrida y subrayando todos y cada uno de los momentos, la belleza y la fuerza de los momentos dedicados a la muerte y a la vida y otras tantas a los episodios incomparables de la fiesta. En este disco ofrecemos una selección de populares pasodobles españoles interpretados por la Banda de Aviación Española que dirige el maestro MANUEL GOMEZ DE ARRIBA. El trompeta solista, Domingo Linare.

IRAZABAL

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**I**is it the day of the bullfight in town. Nothing is more important than this festive event, in the proudest capital city or in the humblest village. Everywhere, as if by magic, the atmosphere is charged with excitement as the folk masses anticipate the bullfight. As the hours pass, the enthusiasm grows. The toreros, the aficionados and the others make their way to the bullring where the corrida will take place between man and beast. However, there are many necessary preliminaries to a bullfight.

First there is the toro. The brave and noble animal, the hero of the *Señor*, once lived in freedom in the pasture, drawing strength with his horns, fearlessly chewing his cud in green surroundings, with play and love being his only occupation. One day the bull is separated from the herd and, with several of his companions, is led into uncomfortable boxes that run along the outer wall of the bullring. There he remains until the matador arrives, who is hustled into a somewhat larger space, which gives him an illusion of the recently deserted meadow. This is for a short time, though. Soon the beast, which has been goaded by man and woman, begins to move. He walks around the arena, looking at the spectators, who will find himself in the center of the arena, which is mottled with sunshine, and where he is destined to play his mortal game with death. Preceding the entrance of the bull there is the colorado, who carries the key to the arena, and the *paseo*, who carries the keys to the arena and the men who, having received a special key from the presiding officer, opens the bulleyns. A few moments of tense waiting and the first bull charges out, dashed momentarily by the banderillero, who is a small (but fierce) soldier with a spear and a shield. The *matador* then commands of the *matador*, goad the animal to run several times to the right and then to the left. The *matador* by now has closely observed the reactions of the bull before the deceptive game of the *paseo*, who now carries a variety of elegant passes. This has been only in preparation for the first act of the tragedy.

The *picadores* emerge. The bull pauses a moment, surprised by these strange horsemen, massively dressed and carrying large spears. In the center, the bull stands familiar with another type of rider, dressed differently, agile and light, with whom he must fight. Infuriated, he lunges at one of the *picadores*, who falls to the ground. Those were his friends, but the *picadores* that confront him now appear to be his enemies that seek to do him harm and with whom he must fight. Infuriated, he lunges at one of the *picadores*, who falls to the ground. Those were his friends, but the *picadores* that confront him now appear to be his enemies that seek to do him harm and with whom he must fight. Infuriated, he lunges at one of the *picadores*, who falls to the ground. Those were his friends, but the *picadores* that confront him now appear to be his enemies that seek to do him harm and with whom he must fight. The *matador* then quickly diverts the beast away from the horses and again maneuvres him carefree at the charging bull. Thus has passed the first phase. Then observe the *banderillero*, who is a small (but fierce) soldier with a spear and a shield, who attacks the bull and tempts him to attack them. These are the *banderillero*'s who is the bull charges them, thrust *banderillas* (small darts with a barbed end for baiting the bull) into the nape of the neck, and then, after a few moments, strike the bull's neck with the *banderilla*. After this, the bull, a new pain in its palpitating flesh and better prepared for the encounter, with the *matador* of the *matador*.

Now the climax has arrived. The bullfighter gallantly holds his cap to the public in a total silence, preparing to engage the bull with the *mosca* (a tiny deer) as his only defense weapon. The scene is now between beast and man alone, the feeble skill of man attempting to triumph over the brute force and fierce assault of the bull. The *matador* employs diverse passes, one after another, to distract the bull from the *banderillero*, who is the bull's best friend, until the massive bull, the crowd exclaims with cheering, the imminent danger of death inflaming its senses, until the bull, tired of fighting, and perplexed by the will of the wise clousiveness of the *matador*, begins to charge. The *matador* then carefully aims, thrusts his blade at the bull, which clearly penetrates deeply into the body of the animal, strikes him down. Little more remains to the drama. Some showy music, dancing, and then the bull is dead. The *matador* then removes his sword, and the *banderillero*, who was the last bull of the afternoon has been dragged away, the *plaza* is slowly emptied of spectators and silence again becomes the master of time, while the sun goes down and everything goes back to normal. And after the bullfight, the atmosphere is charged with thousands of thoughts from women who dream of the handsome figure of their favorite bullfighter, once more conqueror or death.

This is the Spanish bullfight *toro*, one of the most beautiful in the world, similar to its sister art, the *corrida de toros*, in that both are based on the same principles. It is not hard to emphasize each and every one of these moments, there is the elegant Spanish two-step or *pasodoble*, dedicated sometimes to the country, to the bull, to the *matador*, or to the matches *grande*, which are the great bullfights, and other selections of popular Spanish *pasodoble* interpreted by the *Banda de Aviación Española*, directed by Maestro MANUEL GOMEZ DE ARRIBA. The trumpet soloist is Domingo Linares.

# THE LAST PICTURE SHOW



P O P M U T A T I O N

A high-contrast, black and white portrait of five young men, each shown from the chest up. They are arranged in a staggered formation against a dark background. From left to right: a man in a dark suit jacket and light shirt; a man with short hair looking directly at the camera; a man with curly hair wearing a chain necklace; a man with dark hair and a mustache; and a man with dark hair and a goatee.

Lu Maestro - vocals, acoustic guitar

Mark Reilly - keyboards, vocals

Brian Badger - bass

Ron Campbell - drums, vocals

Andy Rathgeber - guitars



**Side One**

Baby Got the Blues  
Pop Mutation  
Vampire  
China Doll  
Dread

**Side Two**

Sylvia  
Love For You  
Invisible Girl  
Loneliness is an Art  
Lullabye

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*Sometimes monsters show sympathy  
when saints don't cry  
Sometimes angels show their teeth*

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CAEDMON

TC 134

# THE RAIN GOD'S DAUGHTER AND OTHER AFRICAN FOLKTALES

read by RUBY DEE





# **THE RAIN GOD'S DAUGHTER AND OTHER AFRICAN FOLKTALES**

**CAEDMON**  
**TC 1329**

SIDE B

1. The Rain God's Daughter (collected and edited by Amabel Williams-Ellis) 14:59  
2. Why the Tortoise Carries A Shell on His Back (collected by Clem Abiaziem Okafor 11:37)

African folktales were told round the fire at night to a circle composed of grown-up people and children. In many such stories the audience acts as a sort of chorus, repeating words or asking questions. This makes these stories particularly good fun when told to a group of children. Not only the "wonders" but also the often well-rubbed-in "Moral" will often start the children talking—arguing, objecting, deciding who was a "Goodie" and who was the worst "Baddie," and whether the rewards and punishments correspond with the children's own idea of proper justice.

## THE RAIN GOD'S DAUGHTER

Mandu, the hero of the tale was a chief's son, it's true, but he had been brought up by an old woman in the bush. Presently it's time to go courting, and Mandu, always one to put himself forward, is ambitious about this. The other young men laugh and tell him that his manners won't be good enough. Nor would they have been, for not winning so grand a bride, if it hadn't been that this young Mandu did one good deed, and also had a bit of luck and a lot of disguised help. The various ordeals, especially when he has to discover the disguised bride, are unexpected, while the accounts of the tropical storm that proves the girl's supernatural origin are unusually dramatic and effective, and the Rain God himself stands out as a real character. Premonitory ordeals are of course a usual theme in most cultures but what is particularly African is that here they are nearly all a matter of

I found one long and involved version of this story in a collection made by a 19th century missionary, Father Torrens, but there are variants. Father Torrens said in his notes that he had taken it down "by phonograph." He must have been a pioneer in the use of such a modern method of recording. The moral of the story is of course "Manners maketh man"; and this, and the story itself, will be better understood after the reader has had a chance to hear today's record, as we may have an additional feeling of thinkfulness that today in our, and also in African society, nice manners aren't quite so intricate as they once were; also that mice, cockroaches, buffaloes with twisted horns, disguised and tropical storms are no longer so prevalent.

## WHY THE TORTOISE CARRIES A SHELL ON HIS BACK

Tortoise is a poacher, off with fishing tackle and a long basket, to fish in a stream where "no one is allowed to fish." What sort of a tale is he going to tell if he meets anyone on the way home? Other people may be inquisitive

### *Other CAEDMON Records of Interest*

**AFRICAN VILLAGE FOLKTALES, VOLUME 1** TC 1309  
BROWN PETERS and DIANA SANDS read brisk and funny tales learned from the people of Africa, while the author, who goes to each tale in which the ethnologist, Edna M. Kernan, describes the people and their culture. Included in this first volume are: Anenese and His Visitor, Turtle (Asantehi) • Kalulu and His Money Farm (Mashona) • Lion and Horned Dog (Nyekyusa) • Lion, Chameleon, and Chicken (Gogo) • The Water-Bearer (Chagga) • Frog Lost His Tail (Sukuma) • How Chepenni Battered the Elephant (Chagga).

**AFRICAN VILLAGE FOLKTALES, VOLUME 2** TC 1310  
BROCK PETERS and DIANA SANDS read *The Tug of War* (Baluba) • *The Pattern on Tortoise's Back* (Bemba) • *How Animals Got Their Names* (Coets) (Zulu) • *The Injured Lion* (Swazi) • *In Unity is Strength* (Bavenda) • *The Battle of the Animals* (Bushman) • *The Bird with the Most Beautiful Song* (Pygmy).  
1-12" LP

**On the cover:** A Mende Bundu helmet mask used in women's initiation ceremonies in Sierra Leone, circa 1910. The background fabric is a Belik tie dye from the Ivory Coast. Both from the collection of Professor and Mrs. John C. Steward.

**Cover design/Brooks-EL Copyright © 1970 Caedmon Records, Inc. Library of Congress Number 79-751387**

and edited by Amabel Williams-Ellis

SIDE 2

**The Food Drum** (collected by Clem Abiaziem Okafor and edited by Amabel Williams-Ellis) 19:36

or, worse, just plain neighbourly and helpful, as people often are in Africa. This is one of those widely distributed "origin" stories where the fun is a tall-story explanation of a real fact. They are found all over the world—romantic comic tales that explain absolutely anything from the rising of the sun to the reason for a rat's tail—and all to the satisfaction of those concerned. This time the hero is a very simple one. It is that telling lies (especially to friendly lions) can get people into unexpected and extremely awkward situations. This story is set in Nigeria but has variants in other parts of Africa.

This tale was collected by young Mr. Clement Okafor while working in Zambia for the Extra Mural department of the University in Lusaka. He is himself an Ibo and an excellent writer of modern short stories.

## THE FOOD DRUM

Like the previous Tortoise story, this one was recently collected by Mr. Okaforo. This Tortoise was a "Baddie," not a doubt about it, and the King and Mrs. Tortoise were most unfortunate to have got mixed up with such a fellow, a regular greedy blackmailer and also horrid to his children. As for Elephant, it is plain that he was just one of those big silly know-all who should have let well alone. However, all's well, that ends well.

For an audience of English-speaking children, the tale might need playing over twice so that on the second occasion, they, as chorus, could come in smartly on their cues adding greatly to the effect. The "chorus audience" can drum too if they feel like it. Hands banded on tables or desks to capitally

Why tell African stories to children in America or Britain? The chief reason is, of course, that the children will enjoy them. But there is a second reason. Better than almost any other form of communication, a good traditional folk story seems to have just the right attitude to races. Folk and fairy tales show that basically we are all very much alike while there can be, and are entertaining and stimulating differences.

I once read a Korean story about a little boy who, when grown up, got into serious trouble because he never passed on to other children the fairy tales that had been told to him as a child. This is at least one sin that neither Mr. Okafor nor I have ever committed. Frustrated "Story Spirits" would never torment either of us.

Amabel Williams-Elliott

**BLACK PIONEERS IN AMERICAN HISTORY  
(19th-20th CENTURIES), VOLUME 2**

DIANA SANDS and MOSES GUNN read autobiographies of Mary Church Terrell, who as a young girl took early the stand against racism which lasted her whole life; W. E. B. Du Bois, who devoted his life to the fight against racism, colonialism, illiteracy, poverty and war; Josiah Hanson, who escaped from slavery, educated himself, founded a Caledonian colony for runaway slaves and became a well-known anti-slavery speaker; William Parker, a fugitive slave himself, who led a

FOLKTALES OF THE TRIBES OF AFRICA AS TOLD BY

**EARTHA KITT** TC 1267  
EARTHA KITT reads folk tales of seven African tribes, each of which is particularly relevant to American children: The Elephant and the Tortoise (Hedda); How a Man Obtained Money From His Friend, the Leopard; The Good Witch Child and the Coward; and How a Man Got Out of Repaying Them (Efik-ibibio). The Women and the Children of the Sycamore Tree (Mese); The Smart Men and the Fool (Bekongo); A Story About Their Children Were First Whipped (Ahent); The Child and the Eagle (Baile); The Beautiful Girl Who Had no Teeth (Bevende).



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**NRG For The 90's**

## SIDE A

Nancy Davis

"If You Belonged To Me"

BPM: 120.1 / Time: 6'03"

INTRO: 32 32 BREAK: 16 16 32 OUTRO: 32/16/16

Jeff Johnson

"One More Chance"

BPM: 117.6 / Time: 6'23"

INTRO: 32/2/32 BREAK: 32 OUTRO: 32/32/32

## SIDE B

Kylie Minogue

"What Kind Of Fool"

BPM: 124.7 / Time: 6'26"

INTRO: 32 32 BREAK: 32 16/16 OUTRO: 32 32/32

Paul Lekakis

"Boom Boom (Let's Go Back To My Room) '92"

BPM: 129.0 / Time: 6'26"

INTRO: 16 16 32 BREAK: 32 OUTRO: 32/32

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J. Mark Andrus & Chris Cox

Executive Producers:

Scott Cox & Anne Medice

Vinyl Mastering:

Roger Seibel at S.M. Digital Mastering

DQ & DAT Mastering:

J. Mark Andrus

Graphics:

Chris Cox

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Jennifer Janos

Project Assistants:

Ron Hester & Martha Malaby

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WINSTON SOSO  
SWEET BLACK MAN



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# SWEET BLACK MAN

## WINSTON SOSO

Photo by HAROLD BELGRAVE



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2. SWEET BLACK MAN  
(W. Soso)
3. WHAT IS LOVE  
(W. Soso)

### SIDE TWO

1. ME AINT SHARING WOMAN  
(W. Soso)
2. MY LOVE IS YOURS  
(W. Soso)
3. PLAY MASS  
(W. Soso)



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# REPUBLIC PICTURES CORPORATION

THE MUSIC OF REPUBLIC The Early Years 1937-1941

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# THE MUSIC OF REPUBLIC

## The Early Years — 1937-1941

This album actually had its origin in the auditorium of the old Strand Theatre in Knoxville, Tennessee, many, many years ago. As a child I would sit there, spellbound, as the heroes and villains fought it out on the screen. The music was dramatic and wild. The Strand was the home of "instant action and Western pictures" and I made it a weekly ritual to always be in my seat rooting for the "good guys" each Saturday afternoon. But I wasn't just watching, I was listening. The music that got me excited and the "background" music intrigued me. It excited me far beyond anything else I had ever heard. I would practically leap out of my seat at the swelling strains of music from THE PAINTED STALLION. In fact, some of the music from THE THREE MESQUITEERS series left me wondering how those wonderful musical effects were achieved.

Later, as I grew older and began to think about starting music my career, I set about trying to learn the identity of the composers of some of the music I had come to love so much. This quest proved not so easy, since many of the pictures did not list the composer in the screen credits, but, rather, the music director. Then one day I was perusing a copy of the ASCAP Biographical Dictionary in the Knoxville Library when the name "William Lava" leaped from the pages -- along with his credits: THE PAINTED STALLION, DADEVILS OF THE RED CIRCLE, KING OF THE ROYAL MOUNTAIN, B-Westerns such as OVERLAND, THE DESERT CHASE, and THE THREE MESQUITEERS. I became very excited all over again and resolved to contact him. By this time he was no idol -- and even my friend, I felt, although we had never met. Somehow I knew that we were held together by the bond of music. Of course, my letter to him was filled with glowing praise and admiration for his work. When he received my letter, he let a little "down and out" -- he would pull out my letter and read it again and would immediately feel a boost of morale!

One of the most wonderful things that could happen to a young man happened to me when Bill invited me to come to California to study and to work with him. I joined him in the fall of 1956, and by that time he had left Republic and was working for Columbia. Mort Sawaell and I spent most of November working at the Republic Studios in the Music Department in particular. He told me that, no matter what the quality of the film, the Music Department at Republic always accepted it as a "gem" -- and wrote accordingly.

Truly, all the composers during the early years of Republic

### SIDE A

**REPUBLIC EMBLEM** — Written by William Lava and designated as "Republic Emblem A". The brass, strings, woodwind runs and trills herald another exciting picture from the action and western studios.

### THE THREE MESQUITEERS SUITE

**MESQUITEERS MAIN TITLE** — This tuneful march by William Lava characterizes the carefree spirit of the Three Mesquiteers — those cowboys from Mesquite County, Texas, who roamed the West in one adventure after another.

**MEXICAN CHIEF** (Cy Feuer) — No other writing in all of music literature is quite like this. The galloping rhythm is punctuated by tucks of trumpet figures and a lyrical solo that has accompanied "The Masked Rider" on many a daring adventure. The十四-tone series' harmonic slide, followed by the french horn solo, is a particularly unique style of writing. One of Cy Feuer's best creations.

**TRIO IN PURSUIT** (William Lava) — Colorful orchestration is prevalent in this thrilling chase with french horns playing a prominent part.

**EASY DAY** — A pretty and relaxing "neutral" theme by Cy Feuer. Strings and woodwinds interplay in a weaving of some very nice harmonies.

**MESQUITEERS GET GOING** — A "tour de force" for orchestra. A William Lava creation incorporating the Mesquiteers theme in a variety of styles and rhythms. Assertive and dynamic throughout, this cue is aptly titled.

**BAD WOMAN** (William Lava) — A sense of foreboding followed by a triumphant fanfare and a return to a more somber mood. A compelling feel and a dominant first chord supporting danger.

**SADDLE TROUBLE** — A light chase — and one of the most popular of all Republic musical cues. Written with William Lava in 1938 for THE THREE MESQUITEERS series, and used in many westerns thereafter, including a Republic "A" production, THE BIG

BONANZA. Also, it was acquired by Station WXYZ in Detroit and used on THE LONG RANGER radio show.

**MESQUITEERS THEME AND END TITLE** (William Lava) — A compassionate and lyrical treatment of the Mesquiteers theme, incorporating beautiful moving parts in the inner voices -- and building to a triumphant close with full orchestra.

### SIDE B

#### KING OF THE ROYAL MOUNTED CHAPTER CARD, TECHNICAL CREDITS, MAIN TITLE

This track begins with a portion of the Chapter Card music, segueing into the music used for the Technical Credits. Following the end of the credits, the main title begins. The title card Lava indicated for the Main Title music--and "brilliant" certainly describes the opening that we hear here. The dynamic march theme gives way to dramatic brass fanfares as the composition comes to a close.

**BORDER LEGION MAIN THEME** — One of the many beautiful melodies written by William Lava. This full orchestra treatment announces a Ray Rogers film set in Idaho territory.

**PANORAMA** (William Lava) — From the Don Barry series of westerns, a lyrical mood is established as the colorful orchestration paints a picture of the expansive West.

**THE PAINTED STALLION MAIN TITLE** (William Lava) — A brilliant C major chord in the root position supported by a dominant bass punctuates the flight of the Whistling Arrow from the bow of "The King of the Painted Stallions." As the title flashes on the screen, a galloping rhythmic pattern in the strings and woodwinds repeat a fast broken Chord figure in an ever-increasing crescendo. We are taken through several key changes, finally ending on a triumphant A flat chord. This exciting music accompanied all chapters except Chapter One.

#### THE PAINTED STALLION FOREWORD AND CHAPTER CARD (William Lava)

— An ominous tremolo in the strings serves as a beginning of the symphony music parts of the story are recounted in each chapter. Later on, a clarion french horn call is heard — like a call to victory. As it climbs to a high E flat concert

pitch, woodwinds and shimmering strings soar to new heights. A jaunty melody in the low strings is heard, and the piece ends with muted trumpets sounding a B minor 6th chord. The music for the chapter title is suddenly loud and fast -- preparing us for the action to follow.

**LITTLE BEAVER** (William Lava) — The theme for Red Ryder's [little "sidekick"] displays elements of assertiveness, mischievousness and tenderness. Played by strings, woodwinds and percussion, this composition makes for delightful listening.

### CHASE MONTAGE

**DESERT CHASE** — Composed by Mort Glickman for the Gene Autry DOWN ON THE FARM series, "A Desert Chase" on the companion sketch, the music is used as Autry, "Frog" and Poncho come riding into an uncircumspect moviegoer's outdoor set, and whilst the heroine away. The exciting music features the brass and diatonic scale runs in contrary motion by the strings and woodwinds.

**DESERT RIDERS** (Alberto Colombo) — One of the most exciting compositions ever written. Begun in the strings, brass and woodwinds, the composition builds in volume and excitement. There is a return to the original low theme, then another build — this time to even greater proportions. The writing tests the endurance and technique of each section in the orchestra. It is little wonder that Republic used this cue over and over in their western films. It was also used on the popular LONE RANGER radio program.

**RACE TO DESTROY** — From the serial DAREDEVILS OF THE RED CIRCLE, a William Lava chase theme that can certainly stand on its own as a concert piece. The transparency of the orchestration and the smooth harmonic changes display the Lava genius. As the composition builds to its exciting conclusion we can almost see hero in another dire predicament — the solution to which we will not know until another chapter unfolds "at this theatre next week."

**QUICK GETAWAY** — Paul Sawtell wrote many fine chases and this is one of the best. Certainly a test of dexterity in the strings and woodwinds, the excitement in this one never stops.

### TECHNICAL INFORMATION

A very open ambience was achieved in the making of this recording. Two BSK 4000 room microphones were used to pick up most of the vocal, and highlighting was accomplished with other microphones. In addition, a large amount of reverb was used. Some reverb reduction was applied in order to keep the vocal parts as pure as possible. All the microphones were processed through a customized Quad-Fight Control console, primarily used to thin sound, and fed into an MC2 1024 multitrack recorder.

Produced by Jim Jones, King and Sam Flanigan.

Production Assistant: Jim Bell. Recorded at the Studio, Inc., Los Angeles.

Engineered by Steve Archer. Posttrack Studios, Alexandria, Indiana.

Mixed by Tony Foster. Studio 100, North Hollywood, California.

Mastered by Alan Steele. KM Recuth, Burkham, California.

Playing by KMI Records.

Art Direction by Bill Cruse. Crane and Company, Hollywood, California.

Artwork by George K. Smith, Republic Pictures Corporation.

Sound by Jim Jones, Republic Pictures Corporation.

Score by Leo Sherr, Republic Pictures Corporation.

Music by William Lava, Republic Pictures Corporation.

Sound Effects by Jim Jones, Republic Pictures Corporation.

Supervising Sound Editor: Jim Jones, Republic Pictures Corporation.

Supervising Art Director: Jim Jones, Republic Pictures Corporation.

Supervising Sound Mixer: Jim Jones, Republic Pictures Corporation.

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# SEPTIEME MUNDI- DIELE

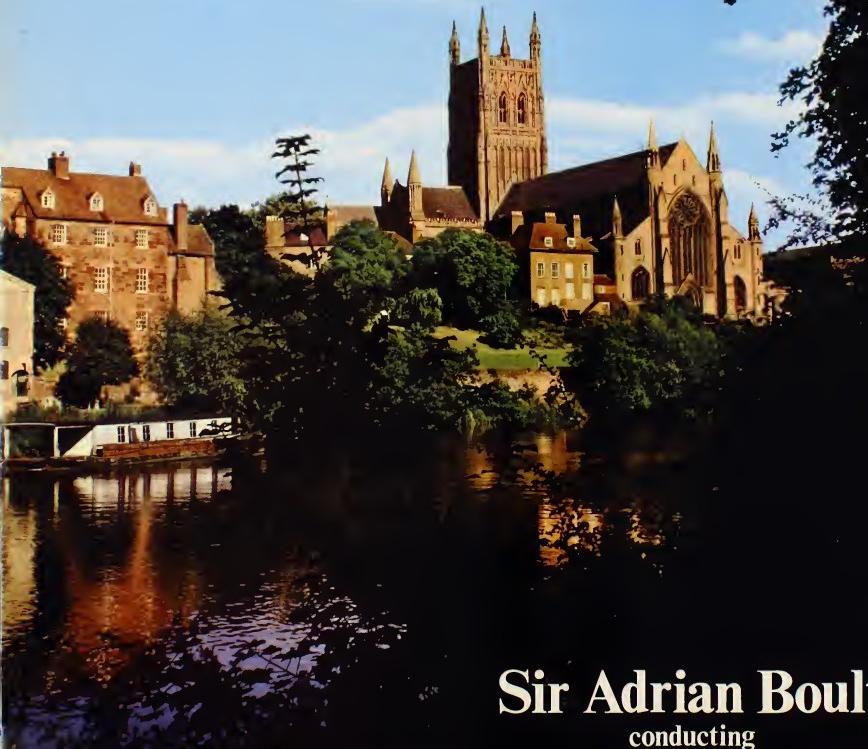
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# DEPES SET

**GOLDEN GUINEA COLLECTOR SERIES**

# **ELGAR SYMPHONY N°2**



**Sir Adrian Boult**  
conducting  
**The London Philharmonic Orchestra**

**PYE GOLDEN GUINEA  
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# ELGAR SYMPHONY No 2 IN E FLAT MAJOR, OP. 63

SIR ADRIAN BOULT CONDUCTING THE LONDON  
PHILHARMONIC ORCHESTRA

SIDE ONE  
ALLEGRO VIVACE E NOBILEMENTE  
LARGHETTO

SIDE TWO  
RONDO (PRESTO)  
MODERATO E MAESTOSO

Elgar's three completed symphonies (his third, commissioned by the B.B.C., was left in a fragmentary state when he died in 1934) were the first English symphonies to meet with really widespread and lasting success. Opinions differed as to their merits; some considered them as worthy to stand beside the symphonies of Brahms and Tchaikovsky, others as lacking the spiritual unity of true symphonic writing. There is little doubt, however, that they are far from being mere patchwork symphonies, well wrought, and that they possess a very real, internal strength, though it is often achieved in ways新颖; his style is neither a fad nor an innovator for the sake of innovation; his music is a synthesis.

The two symphonies were created when Eggar was at the height of his powers. His great interest in The Dream of Gerontius, *Tristian und Isolde* and *The Magic Flute* had led him to the Cockaigne Overture which won her well-deserved success; the Violin Concerto (*Op. 61*) came between two *Faust*s and the last of the three Piano Concertos were to follow. By now he wrote the *First Symphony* in *A flat* (*Op. 55*) Eggar was at his most distinctive and original. The first movement was a tour de force of rhythmic invention. The second movement, however, was not without a plausible sign of his pre-eminence among English composers. It was dedicated to Sir Charles Hallé who had first performed it with the Hallé Orchestra under Hans Richter (to whom it was dedicated) at the Royal Albert Hall on 11th February 1895. The Hallé had been founded by Hallé in 1858 and had given its first concert in 1862. The Hallé's reputation as a leading English orchestra was well established by the time of the first year of Hallé's premières. This symphony is a massive, glowering, full of sustained power and the rich beauty of Eggar's style.

Symphony No. 2 in E Flat Major, Op. 63 was first performed by the Queen's Hall Orchestra under the composer's direction in London's lamented Queen's Hall on the 24th May, 1911, the year in which Elgar was awarded the Order of Merit. The score bears the following inscription: "Dedicated to the Memory of His Late Majesty King Edward VII. This Symphony, designed early in 1910 to be a loyal tribute, bears its present dedication with the gracious approval of His Majesty the King. March 16th, 1911." The work has actually been completed and given its first performance in February. These are also quoted on the score 'Shelley's' lines: "Are truly, rarely, comest thou / Of Delight."

At first sight the work would appear to labour under an extraordinary disadvantage: conceived "early in 1910" with this precious, pleasure-loving King in mind, the whole concept was changed by his death in year that year. However, Elgar's loyalty remained to a balanced movement, and to the era of peace and prosperity which was represented by the King. The work did not immediately become a national symbol, but it was soon to become more uncontrollable or bordering on the hysterical. This suggestion of national pride can be found again all in the noise which forms the symphony's second movement. The remainder of the work represents the King's reign, and the last movement is a march in honour of the King's coronation. The sections of the symphony written before the King's death are in no way inconsistent with those written later, and the whole forms a single organic unity. In construction this work is somewhat nearer to normal symphonic form than Elgar's earlier works. The first movement consists of three parts: an introduction, a slow section, and to the ending on a quiet, serene note, Elgar's Second Symphony is somewhat reminiscent of Brahms' Third.

It did not achieve quite the same degree of immediate popularity as did the First Symphony, but it has retained at least as strong a hold on the affections of concert audiences in the British Isles (only the *Emperor Variations* have made Elgar's name known overseas) as its forerunner. The Second Symphony is in fact a work of greater depth and more deeply satisfying formal layout than the First. It is a fest of Englishness, its spirit and its pieces. Changes of outlook which have been such music as this can bring about, in no way dimmed the true brilliance of his major works, of which this symphony is a fine, wholly mature example.

Elgar's first movement, marked Allegro vivace e nobilmente ("nobility") was a term highly characteristic of Elgar's style, and in 12/8 time, changed in places to 4/4. A third bar contains a descending phrase which is the basis of the whole movement, appearing again in the work, reappearing at the end of the *Largo* and at the conclusion of the whole symphony. This is therefore the main theme of the movement, and its rhythmic pattern is the most prominent as the motto of the First Symphony. In all probability this first subject represents Sherrill's "Shelley's Dream," and it is also possible that Elgar himself identified it with Shelley. In general the movement is vigorous and impassioned, "tremendous in energy" according to the critic of the *Times*. The movement begins with a swaying melody supported by rapid fluctuating harmonies. A third theme leads to a climax, then to the second section, which is a varied recapitulation of Elgar's theme. There is a solemn passage during which the atmosphere deepens, and the movement ends with a final section, which is a variation of the first section (somewhat similar to the ending of the *Shelley's Dream* section of the first movement), then a varied recapitulation and coda conclude the movement, with a last return to the descending phrase.

The second movement (*Larghissimo*, in 4/4 time) is a dignified threnody, solemn but without a hint of false pathos. There are suggestions of a funeral march but none of the paraphernalia which could have cheapened its effect. After a short introduction the principal subject appears in C Minor, and the music modulates with a sense of compression and drama until a broad climax is reached in F major. The principal subject then returns, with the addition of a counter-melody for the oboe. The conclusion, which is of great solemnity, quotes the opening motto, *non nata, non eam*. This movement is one of the most effective.

The third movement (*Rondo; Presto* in 3/8 time) is a light and fanciful Scherzo, insubstantial as will-o'-the-wisps. A single melodic idea takes the form of three distinct rhythmic patterns, then a changeable theme becomes prominent, and a huapón begins. It ends with a brief coda. The Scherzo then concludes in a brilliant interplay of cross rhythms.

The last movement (*Moderato e maestoso*, in 3/4 time) marks a return to breadth and dignity. The first subject begins with a solo Flute, then the strings enter, and this section (in sonata form) is clearly in the dominant. The Development introduces a series of leaps and bounds, all of them coming together as the elements already heard, and a climax is reached. A steady Coda then brings the symphony to its close, with the name Thomas appearing earlier, above all the "spirit of delight" heard at the commencement of the whole work.

John Coombes



# Copland

## Concerto for Clarinet & String Orchestra

Aaron Copland, Conductor · Benny Goodman, Clarinet  
Columbia Symphony Strings

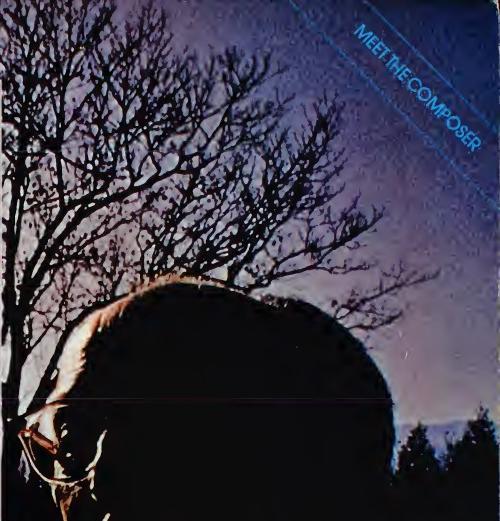
## Concerto for Piano & Orchestra

Leonard Bernstein, Conductor · Aaron Copland, Piano  
New York Philharmonic

## Fanfare for the Common Man

Aaron Copland, Conductor  
London Symphony Orchestra

MEET THE COMPOSER



Aaron Copland's Clarinet Concerto, brilliantly interpreted on this record by Benny Goodman with the composer himself conducting the Columbia Symphony Strings, was commissioned by Benny Goodman and is dedicated to him. Copland began work on it in 1947; finished the first movement in Rio de Janeiro while on a goodwill tour of South America, and completed the whole concerto in New York State early in the autumn of 1948.

The composer has supplied the following analysis of the work: "The Clarinet Concerto is cast in a two-movement form, played without pause, and connected by a cadenza for the solo instrument. The first movement is simple in structure, based upon the usual A-B-A song form. The general character of this movement is lyric and expressive. The cadenza that follows provides the soloist with considerable opportunity to demonstrate his prowess, at the same time introducing fragments of the melodic material to be heard in the second movement. Some of this material represents an unconscious fusion of elements obviously related to North and South American popular music. (For example, a phrase from a currently popular Brazilian tune, heard by the composer in Rio, became imbedded in the secondary material in F major.) The over-all form of the final movement is that of a free rondo, with several side issues developed at some length. It ends with a fairly elaborate coda in C major."

Arthur Berger, discussing the Clarinet Concerto in his book on Aaron Copland, remarks that since the work was written for Benny Goodman, "it inevitably exploits the 'hot' jazz improvisation for which that clarinetist is noted. But the very episodes that evoke the sharp-edged, controlled, motoric style of Goodman's brilliant old sextet are often the ones recalling most strongly the stark, dissonant devices that gave Copland the reputation for being an esoteric in the early thirties. . . . The jazz elements make their entrance into the Concerto in the course of an extended cadenza that connects the two movements, and they dominate the fast, second part of the work. The tender first movement is of lyrical cast, with the grace of ballet and the general mood of a slow dance. It was not at all surprising that a work with a first movement of this character and a second movement evocative of jazz should have established itself by 1951 (shortly after its concert and radio premières) in

*Side 1*  
**COPLAND: CONCERTO FOR CLARINET & STRING ORCHESTRA**  
(With harp and piano)

BENNY GOODMAN, Clarinet  
Columbia Symphony Strings  
AARON COPLAND, Conductor

*Side 2*  
**COPLAND: CONCERTO FOR PIANO & ORCHESTRA**

I —Andante sostenuto  
II —Molto moderato (molto rubato)

AARON COPLAND, Piano  
New York Philharmonic  
LEONARD BERNSTEIN, Conductor

**COPLAND:  
FANFARE FOR THE COMMON MAN**

London Symphony Orchestra  
AARON COPLAND, Conductor

ballet repertoire as musical underpinning for *The Pied Piper* of Jerome Robbins. Yet, with all its readily assimilable exterior and the unproblematic dance content that render it serviceable to the theatre, the slow section, like the jazzy part, has its subtleties too. These are contained largely in the instrumentation, which is confined to strings, harp and piano. From a piano reduction of this score one would never suspect the luminosity that is imparted to the string sonority by the delicate edging of figures in the harp."

Copland called his *Piano Concerto* "the last of my 'experiments' with symphonic jazz." It was begun in January of 1946 in New York. Copland returned to Europe that March, and worked on the Concerto through the summer at Guéthary, in the Basses Pyrénées. He came back to New York in October with the score virtually complete, and finished it in his new studio at 123 West 78th Street. The work is dedicated to Alma Wertheimer, his benefactress of 1924. The composer himself

was the soloist at the première given by the Boston Symphony Orchestra under Koussevitzky on January 28th, 1947. Copland has provided his own brief analysis:

"Though played without interruption, the Concerto is really divided into two contrasted parts, which are linked thematically. The first is a slow, lyrical section, the second a fast rhythmic one.

"A short orchestral introduction announces the principal thematic material. The piano enters quietly and improvises around this for a short space, then the principal theme is sung by a flute and clarinet in unison over an accompaniment of muted strings. This main idea recurs twice during the course of the movement—once in the piano with imitations by the woodwind and French horns, and later in triple canon in the strings, mounting to a sonorous climax."

"A few transitional measures lead directly to the second part which, roughly speaking, is in sonata form without recapitulation. The first theme, announced immediately by the sole piano, is considerably extended and developed before the second idea is introduced by a soprano saxophone. The development, based entirely on these two themes, contains a short piano cadenza presenting difficulties of a rhythmic nature. Before the end, a part of the first movement is recalled. This is followed by a brief coda."

Predictably, the Boston press, on the whole, did not much like the *Concerto*; the "Post" critic went so far as to remark that "with no effort at all the listener visualises a jazz dance hall next door to a poultry yard." It was much the same story in New York, with the notable exception of Lawrence Gilman, who wrote in the *Herald Tribune* that the *Concerto* has an "authenticity of life which makes it at once perturbing and richly treasurable. . . (that it is) music of impressive austerity, of true character; music bold in outline and of singular power." Gilman's was a lonely voice that season, but by 1941 Oscar Thompson reflected the consensus when he described Copland's *Piano Concerto* as the most impressive large-scale work in the jazz idiom by *any* composer, European or American. That is how it goes.

*Fanfare for the Common Man* was composed in 1942 as one of a series of wartime fanfares commissioned by Eugene Goossens, who conducted the première with the Cincinnati Symphony Orchestra on March 14, 1943.

Columbia  
Stereo  
M 30231



# Bach on the Harpsichord and Clavichord Igor Kipnis

Italian Concerto, English Suite No.2  
Twelve "Little" Preludes  
Fantasia in A Minor; and others



Produced by Paul Myers

BACH ON THE HARPSICHORD  
AND CLAVICHORD  
IGOR KIPNIS

Side 1

ITALIAN CONCERTO IN F MAJOR

I—(Allegro) (3:33)

II—Andante (4:38)

III—Presto (0:41)

'LITTLE' PRELUDE NO. 1 IN C MAJOR (1:14)  
(Harpsichord)

12 'LITTLE' PRELUDES (16:58)

Prelude No. 10 in G Minor preceded  
and followed by Stözel Menuet

ADAGIO IN G MAJOR (9:12)  
(Clavichord)

Side 2

ENGLISH SUITE NO. 2 IN A MINOR

I—Prélude (4:50)

II—Allemande (3:35)

III—Courante (1:37)

IV—Sarabande and Double (3:42)

V—Bourrées I and II (4:39)

VI—Gigue (7:38)

(Harpsichord)

PRELUDE AND FUGGETTA IN C MAJOR (2:54)

FANTASIA IN A MINOR (7:46)

(Clavichord)

The selections are in the public domain. Previously released on BC 1330.  
Library of Congress catalog card number 76-25504 applies to M 3023.

"This very well-known instrument is, so to speak, the primer of all players; for if they have mastered this, they can also manage spinets, clavicyclavins (large harpsichords)... and organs." The universal keyboard tutor that J. G. Walther thus referred to in his "Musicalisches Lexicon" (1732) was the clavichord, long admired as the "purest" of instruments and used as a musical instructor, theoretical and practical, since the late-medieval period.

The clavichord antedated the harpsichord by several centuries and derived from a period in which music was pursued as a science for its own sake, with public art as a by-product. The notion of "purity" arose from the natural acoustical properties of the clavichord's tone, a true reflection of the music of the spheres. An amplification of the older monochord used in medieval singing classes, the clavichord's mechanism is extremely simple: a series of keys with metal, nail-like tangents at the far ends, which, when depressed, strike free strings, producing open tones rich in overtones. Such "ancient" theory, with its intimations of the elevated and the antique, appealed to the subjective transcendentalism of Baroque musicians. By comparison, the harpsichord, with its closed tones and intricate plucking and damping mechanisms, was more workaday and far less esthetic.

The period covered by the label "Baroque" (c. 1600-1750) contained many varied musical styles. There is the monumental, grand display, to be sure, but there is also an intense involvement in affective subtleties, in exquisite intricacies and refinements of taste. For this more personal side of musical sensibility, the clavichord succeeded the Renaissance lute as the instrument *par excellence*.

Because of its fragile tone, the ethos of the clavichord is constantly misunderstood by modern ears accustomed to the full, percussive sonorities of the grand piano. It is

almost impossible not to assume that, because both are pianoforte keyboard instruments, the bigger and louder of the two is the better. The clavichord, explained James Grassineau in his "Musical Dictionary," 1740, "cannot be heard at any appreciable distance; hence some call it the dumb Spinett (small harpsichord); whence it comes to be particularly used among the nuns, who learn to play, and are unwilling to disturb the dormitory." Carl Philipp Emanuel Bach, however, esteemed it above other keyboard instruments (including the infant pianoforte) because "as it all varieties of loud and soft can be expressed with an almost unrivaled clarity and purity."

As Baroque composers seldom specified for what keyboard instrument a specific work was intended, the performer of the time was free to pick and choose as he pleased, or almost as he pleased. Many keyboard pieces sound equally well on either harpsichord or clavichord (parts of *The Well-Tempered Clavier*, for instance), the first emphasizing the rhetorical and structural elements, the second the emotional and melodic qualities of the music. Other pieces, however, are so definitely either virtuosic or affective that they seem clearly marked for one or the other instrument. The Adagio in G Major (BWV 968), which is a keyboard transcription by Bach or one of his pupils of the first movement of Bach's third Sonata for solo violin, does not sustain well on the harpsichord, while his Italian Concerto (BWV 971), a flashy, multi-layered work in three movements, could not be adequately performed by the delicate clavichord (aside from the fact that it requires two manuals).

Bach's first biographer, Forkel, states that Bach "liked best to play upon the clavichord." This statement, based on information Forkel received from Carl Philipp Emanuel, was interpreted subsequently to mean that any of the keyboard works not actually specified for organ or harpsichord must have been intended by the composer for the clavichord (and, of course, by analogy, for the clavichord's "successor," the piano). Accommodating as this theory has proved for pianists, it takes little account of either the nature of each piece of music or of 18th-century tastes.

Like his contemporaries, both amateur and professional, Bach undoubtedly enjoyed playing the clavichord and admired the intimate emotions it can express. The clavichord is an instrument one can relax at after a hard day, although it is very exciting to play well; it was also considered the best all-round practice instrument. During the Cöthen years, Bach wrote a number of pieces, such as the so-called "Little" Preludes, as teaching material for his eldest son, Wilhelm Friedemann, and many of these are clearly for clavichord. Of the late-18th-century collection of twelve "Little" Preludes presented in this album, Nos. 1, 4, 5, 8, 9, 10 and 11 are from the *Klaviersonatlein* given to Wilhelm Friedemann Bach, Nos. 2, 6, 7 and 12 are isolated Cöthen preludes from c. 1720; and No. 3 in C Minor was originally a prelude for lute that quite early made its way into the keyboard literature. No. 10 in G Minor is actually a trio, composed by Johann Sebastian for a *Menuet* (G. H. Stözel (1670-1749), Kapellmeister of Gotha, which is part of a complete Partita that Friedemann copied into his notebook; in this recording the original *Menuet* is played with its Trio-prelude in the middle. Prelude No. 1 in C Major is played here first on the harpsichord, then on the clavichord, so that the lis-

tener may hear the difference in quality for himself.

In Cöthen, Bach also completed the first book of *The Well-Tempered Clavier* and began planning the second book. The Prelude and Fuggetta in C Major (BWV 970a) played here is the earliest of three versions of Prelude No. 1 of Book 2, while the Fuggetta is an earlier form of the first Fugue. The Fantasia in A Minor (BWV 922) is possibly an early work of Bach's dating from Weimar, c. 1710, and is typical of the sort of free, improvisatory rhapsody for which the clavichord is well suited.

Bach did not spend all of his time teaching or relaxing, however, and he composed a great many large-scale works with which he could display his famous virtuosity on the harpsichord at small public gatherings, particularly at the Court at Cöthen. The English Suite No. 2 in A Minor (BWV 807) is such a work and consists of a Prélude and six dance movements: Allemande, Courante, Sarabande, Bourrées I and II, and Gigue. Bach composed his own Double (varied repeat) for the Sarabande, and Mr. Kipnis has followed suit, improvising Doubles for the other dance movements.

—Judith Robison

The American harpsichordist Igor Kipnis has appeared in concerts throughout the United States and Canada. In 1967, through a Martha Baird Rockefeller grant, he made his first European tour. In 1968 he gave his North American debut, and in 1969 his first tour of Europe, followed by his first appearances in Israel. He has appeared at Tanglewood, hosted his own program over The New York Times radio station, WQXR, and serves as a contributing editor and record reviewer for *Stereo Review* magazine.

Mr. Kipnis' harpsichord was built for him in New York in 1961 by Rutkowski and Robinette (New York, 1963) and closely resembles in both sound and appearance the large standard French harpsichord of the second half of the 18th century. It has the following disposition: Lower Manual—8' leather (Peau de buffle), 8' quill, harp (buff stop) on both 8's, 4' quill; Upper Manual—8' quill; manual coupler.

The clavichord used on this recording, also built by Rutkowski and Robinette (New York, 1963), has the unusually wide dynamic range and full tone that characterizes the largest German clavichords of the second half of the 18th century. It has a range of five octaves, is double strung and fret free.

The dynamic ranges of the harpsichord and the clavichord are such that an absolutely true recording of each instrument would do justice to neither, making the harpsichord seem somewhat "soft" and the clavichord almost inaudible. Therefore, to obtain a favorable balance between the two instruments it has been necessary slightly to increase the volume of the clavichord over its normal level of sound. For those seeking a "pure" clavichord sound, a slight reduction in phonograph volume is recommended.

Other albums by Igor Kipnis:  
"The Hauntingly Blacksmith" (Works by Handel, Bach, Rameau, Schubert and others) ..... MS 2520  
"Concerto for Harpsichord and Orchestra No. 1 in D Major" (J.S. Bach, Concerto for Harpsichord and Orchestra, K. 271 ("Jeunehomme"); Haydn: Concerto in D Major for Harpsichord and Orchestra, Op. 21 (The London Strings, Neville Marriner, Director)) ..... MS 7233

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RÉÉDITIONS RENOMMÉES

14.066

LE  
DOMAINE  
MUSICAL  
DE  
PIERRE  
BOULEZ

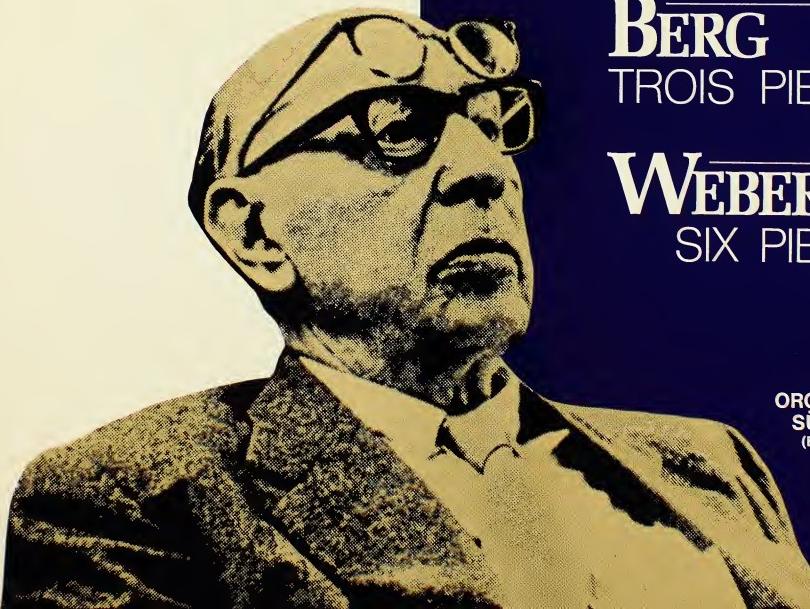
Ades

# HANS ROSBAUD DIRIGE

## STRAWINSKY AGON

## BERG TROIS PIÈCES op 6

## WEBERN SIX PIÈCES op 6



ORCHESTRE DU  
SÜDWESTFUNK  
(BADEN-BADEN)

## LE «DOMAINE MUSICAL» DE PIERRE BOULEZ

## STRAWINSKY BERG WEBERN

ORCHESTRE DU SÜDWESTFUNK (BADEN-BADEN)

Direction

HANS  
ROSBAUD

## FACE 1

**IGOR STRAWINSKY** (1882-1971)  
**AGON** 22'00  
 (Ballet pour douze danseurs)

*Pas de quatre*  
*Double pas de quatre*  
*Triple pas de quatre (Coda)*

## PRELUDE

*Premier pas de trois.*  
*Sarabande*  
*Gaillarde*  
*Coda*

## INTERLUDE

*Second pas de trois:*  
*Branie simple*  
*Branie gai*  
*Branie de Poitou*

## INTERLUDE

*Pas de deux*  
*Coda*  
*Quatre duos*  
*Quatre trios*

**ALBAN BERG** (1885-1935)  
 Trois pièces pour orchestre Op. 6  
 1. Präludium (Prélude) 5'00

## FACE 2

2. Reigen (Rondes) 5'30  
 3. Marsch (Marche) 8'30

**ANTON WEBERN** (1883-1945)  
 Six pièces pour orchestre Op. 6 11'55

|                              |      |
|------------------------------|------|
| 1. Langsam (lent)            | 1'05 |
| 2. Bewegt (animé)            | 1'20 |
| 3. Mässig (modéré)           | 0'50 |
| 4. Sehr mässig (très modéré) | 4'15 |
| 5. Sehr langsam (très lent)  | 2'40 |
| 6. Langsam (lent)            | 1'30 |

Editeurs des œuvres:  
 Universal Edition: Berg, Trois Pièces Op. 6  
 Webern, Six Pièces Op. 6  
 Boosey & Hawkes: Stravinsky, Agon

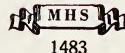
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## PARIS

LE «DOMAINE MUSICAL» DE PIERRE BOULEZ  
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 Arnold Schoenberg: Suite Op. 29  
 Solistes et Orchestre  
 Direction: PIERRE BOULEZ  
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**STEREO**



1483

**SIR HUBERT PARRY**

Overture to an Unwritten Tragedy  
An English Suite  
Lady Radnor's Suite  
Symphonic Variations

•

the musical heritage society inc.

London Symphony Orchestra  
SIR ADRIAN BOULT, *Conductor*

# SIR HUBERT PARRY (1848-1918)

## Overture to an Unwritten Tragedy · An English Suite

### Lady Radnor's Suite · Symphonic Variations

LONDON SYMPHONY ORCHESTRA conducted by SIR ADRIAN BOULT

#### SIDE ONE

##### Overture to an Unwritten Tragedy

###### An English Suite

- |                      |             |
|----------------------|-------------|
| 1. Prelude           | 5. Pastoral |
| 2. In Mourning Style | 6. Air      |
| 3. Saraband          | 7. Frolic   |
| 4. Caprice           |             |

#### SIDE TWO

##### Lady Radnor's Suite

- |              |                |
|--------------|----------------|
| 1. Prelude   | 4. Bourrée     |
| 2. Allemande | 5. Slow Minuet |
| 3. Sarabande | 6. Gigue       |

##### Symphonic Variations

No more remarkable man has appeared on the British musical scene than Hubert Parry. The range of his activities was exceptional: the distinction he achieved in many of them is almost without parallel. How often is a great composer else an eminent historian? Could one anticipate that the young scholar, with the unique honour of composing twice in his life for the Queen of the Royal Musical Association, was also the inspiring teacher, whose influence wrought flame in the minds of his pupils, not least Ralph Vaughan Williams? Has any other musician been so advanced a thinker and outstanding a writer as to produce a philosophical book like *Instinct and Character*? Parry's musical work, however, was not limited to the Royal College of Music and an illustrious Professor of Music at Oxford University. In his chief recreation of yachting he was no less distinguished; for in 1907 he was elected to the Royal Yacht Squadron, becoming the only musician of note to be a member since its foundation.

The first landmark in Parry's career occurred in September 1880. His Piano Concerto had received its first performance at a Crystal Palace Concert in April, the soloist being Dannreuther, with whom Parry had been studying for some years, and it was at Dannreuther's house that he decided to set to music some scenes from Shelley's *Prometheus Unbound*. This choral cantata was ultimately recognised as breathing new life into contemporary choral music; and the production of *Prometheus*, at the Gloucester Festival on 7 September 1880, may still be regarded, notwithstanding subsequent developments, as initiating the British Musical Revival.

Parry's output during the next decade, as exemplified by the first four symphonies and the sublime setting of Milton's *Blest Pair of Sirens*, showed a nobility of thought, a seriousness of purpose, a vitality of utterance, and a power of large-scale organization which placed it on a higher level than that of any English music since Purcell.

#### Timings:

*Side 1:* 10:14 - 3:36 - 2:57 - 4:03 - 2:35

2:05 - 2:08 - 3:08 / 30:46

*Side 2:* 2:24 - 2:02 - 2:19 - 2:27 - 2:16

1:37 - 1:12:42 - 25:47

Yet he grew greater still through his life, and his finest music was still to come.

The conspicuous qualities of Perry's writing for the voice have possibly diverted attention from his impressive achievements as an instrumental composer. Chamber works, in contrast, were his earliest output, while his organ music is among the most important of his last years. He began writing orchestral music in 1867, when studying in Stuttgart with Pierson; but his mature works for orchestra commence with the Piano Concerto. Thereafter he composed five symphonies, three suites, a concert overture, an elegy, a set of variations, and lastly, in 1916, the warmly expressive symphonic poem *From Death to Life*.

The first orchestral work of Parry to be published was the *Overture to an Unwritten Tragedy*, which was produced at the Worcester Festival, under the composer's direction, on 13 September 1893. After this, the *Overture to Othello*, suggested that "it would be suited admirably as a prelude to Shakespear's *Othello*". A somewhat lengthy introduction, in which the swelling tones of the oboe give a feeling of sadness to the music, leads by a strong and vigorous crescendo to the Allegro, the two subjects of which might be taken as representative of the two periods of the tragedy. The first, with its propulsive accents, would be typical of the jealous yet noble nature of the Moor; while the second, melodious and clinging, is equally fitted for Desdemona, whose purity and innocence are the more manifest by contrast with the atmosphere of jealousy and passion by which she is surrounded". In October Perry wrote to Thomas Beecham: "I am sending you the score so much of the construction and material of my overture, so that you will be able to spy out what I mean by it, and if it's flattering to my vanity that you hit so exactly on my intentions in the chief subjects. It's not only 'near the mark' but right on it". The unlucky deeds of the drama, reaching their climax in the eventual catastrophe, are eloquently set forth in the Overture; and at the close of the tragic overture, "the jealousy, but, being wrought, Perplex'd in the extreme", we may feel, with Cassio, "For he was great of heart".

Impassioned utterance is not a typical feature of that long-established form, the Suite. But a set of contrasted movements stemming from the Dance can display refreshingly direct and simple, yet dignified, unaffected beauty and vivacity, which yield winsome charm. The first of Parry's two delightful suites for string orchestra, in F major, was completed in February 1894. It was dedicated to Lady Radnor, who conducted it on 29 June that year, when her orchestra gave the first performance.

A thematic connection may be observed between the introductory Prelude and the third of the five dances, the Sarabande. The Slow Minuet, for muted strings, is a gem.

Twenty years later, in July 1914, Parry was engaged on another suite for strings. An *English Suite*, in G major, was not put in its final form by the composer before his death, which took place in England, for which it was written, prepared it in 1910 for publication in the *Journal of the Royal Society of Musicians*. The Suite was written during the summer of 1910. The Suite was performed twice semi-privately under Sir Hugh Allen at the Royal College of Music, before its first public performance at a Promenade Concert in the Queen's Hall, on 17 October 1922, under Sir Henry Wood.

It was at a Philharmonic Concert on 3 June 1897 that Parry conducted the first performance of his culminating work in variation form, the *Symphonic Variations*. His use of the word "Symphonic" implies more than just a high degree of continuity between the variations. In addition, the variations are grouped into five main sections, comprising a variety of mood and tempo to the movements of the symphony. The first section, *Allegro appassionato* (Theme and Vars. 1-6), the theme is announced *Messtico* by oboes and bassoons. A two-bar flute solo then leads to the 2nd section, *Allegretto grazioso*, in E major (Vars. 7-11). Now comes a slow and stately interlude in the minor mode for brass and lower wind, followed by the 3rd section, *Andante sostenuto*, *Varvato* (Vars. 12-14). In Variation 15 the theme is heard in diegetic form, woodwind strings, while clarinets and bassoons play an extended shake—a remarkable effect. The full orchestra is not used until the 4th section, in A minor, *Largo appassionato* (Vars. 19-22). The time becomes triple and the theme runs across the bass-line. After a bar's rest another interlude re-establishes the minor mode, then the theme returns, and leads into the Finale, *Vivace*, which consists of six numbers. The fifth of these presents the theme magnificently in augmentation, and the ensuing *Coda* fittingly concludes the first notable set of orchestral variations by a British composer.

MICHAEL POPE

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Mendelssohn - SYMPHONY NO. 3 ("Scottish")

Beethoven - EGMONT: OVERTURE

The Philadelphia Orchestra  
Eugene Ormandy



„Pap von Killiecrankie“

„in die Alpenland“

9. 3. 1845 Augsburg

16. 5.

J. 9. „Pap von Killiecrankie“

Wer ein blut'ches Herzelange

finigt' so dopp'l'ig' und frigelländer

Doch den Läffern mögl'ch' fliegen,  
Ruft d. Lächer gel' wifte

17. 4. 6.

J. 10. „Pap von Killiecrankie“

Wahr kenf'd brae g'st.

M. Marinoni '63

Woran zu den Räuberhänden  
Sind' ich aber jü' monastan,  
Hilf d. Landen ger wif ..

1829

an dem Pap von Killiecrankie

„Pap von wächst Alpenland“

Und jesi Winter g'monad  
Zens und Ugent' wif obne,

Ruft d. Lächer ger wif ..

Mendelssohn - SYMPHONY NO. 3 IN A MINOR, Op. 56 ("Scottish")\*  
Beethoven - EGMONT: OVERTURE†  
The Philadelphia Orchestra  
Eugene Ormandy

0 7863-54359-1  
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**T**hey say that Robert Schumann, listening to Mendelssohn's "Scottish" Symphony under the mistaken notion that it was the "battle" - well-known slogan over his splendid evocations of the Italian land and spirit. Well, if it rose by any other name... why not as a symphony?

The truth is that Felix Mendelssohn didn't have it in him to write a brashly nationalistic piece, full of folk tunes and other easily traceable quotations. His creative style was more like a sketch by a landscape artist, a song, a brief sketch, a sketch which marked his manner as the romantic and brief genius that marked his manners as a man. He lived beauty in all its myriad forms, though, and reflected it in his graciously warm-hearted music. "Life and art are not two separate concepts," he said. "If I am not desired for popularity, I do not want to struggle to fit in. The only rule of conduct that I have is that every piece I get closer to being able to say what is in my heart."

Mendelssohn was a man who was too homogenous. Directly contrast to the romantic image of the poor and neglected composer, Felix was reborn famous. His parents and adoring sisters; his childhood was blissfully happy (in spite of the toy he had an orchestra to play with), and on top of his brilliant musical accomplishments he became an expert dancer, artist, sportsman and brilliant player. He married a charming woman and had four lovely children; he was well-liked personally and admired by his fellow composers. Even the critics liked him.

After music, Mendelssohn's greatest joy was travel. He climbed Swiss mountains, explored French museums, he rode the gondolas in Venice, hiked through the Rhine Valley. But unquestionably England was his favorite. He made 10 trips to Britain, writing home in wonder at "the grandeur of the English landscape." He was a man of "pure charm and graceful achievements of refined arts"; the famous Englisheather. "Yesterday was a good day," he recalled; "that means I only got soaked through three times, and once or twice I actually caught a glimpse of the sun." In London Felix went round to the sauna shops, he indulged in his favorite dessert (rice pudding), he dined the tragedians of the Piccadilly Theatre, he wrote letters to the writer Thomas Newdigate "that was my best friend and will always remain so. I get quite emotional when I think about it."

Meanwhile, the English were getting pretty emotional about Mendelssohn. His concerts were scenes of wild acclamation, and once, when he was playing an organ recital at St. Paul's, the huge crowd refused to leave the church until the virgin finally descended the bellows in the organ loft. "I play better here than in Berlin," Felix wrote to his friend, the actor Edward Deevitt, "and that is because the people listen better!" And in due course Mendelssohn was offered a professorship at Edinburgh University and the directorship of the Royal Philharmonic, both of



which he regrettfully declined, and he was invited to take tea with Queen Victoria and Prince Albert, which he accepted with great delight. On the first of several visits he spent two hours with them at their residence in Osborne, Isle of Wight, where he was shown playing an organ chord and the Queen herself sight-reading a couple of Mendelssohn songs. The only problem was the royal parent, which Felix had to carry out of the room because, as the Queen so delicately put it, "she screams louder than I can sing."

Getting back to the "Scottish" symphony, its seed was sown during Mendelssohn's first tour of Scotland in 1829. He visited Glencoe, Fort William, Inverness and Loch Lomond, and the Highlands, and— to the equally good fortune of music lovers everywhere— Holyrood Castle, near Edinburgh. "We went in the deep twilight, to that palace where Queen Mary lived and loved," he writes. "The adjoining chapel is now roofless,... and before the ruined altar Mary was crowned Queen of Scotland. I believe I have found today that beauty of my 'Scottish' Symphony." The author of the book, the writer Irving Malin, notes that this was not his preferred city and will always remember so. I get quite emotional when I think about it."

Meanwhile, the English were getting pretty emotional about Mendelssohn. His concerts were scenes of wild acclamation, and once,

Produced by: \* Jay David Saks  
+ Peter Dellheim

The symphony is in four movements, the first beginning presumably with the somber phrase that had occurred to Mendelssohn when he visited the ruined chapel but soon proceeding to music of great agitation and— according to some critics—a depiction of a highlands thunderstorm. The main theme of the second movement, *Fairy non troppo*, is a very sweet little tune that begins with "Fairy don't be angry," but becomes more Mendelssohnian until it reaches the music of the local bagpipers— "intanious, vulgar, out-of-tune trash" he called it. If anything, the tune sounds a bit like a distant relation of *Charlie Is My Darling*. Nobody seems to have detected any specifically Scottish flavorings in the Adagio, but it's gorgeous, so why quibble, especially when the finale will be along in a few minutes, and it would be impolite to deny the pleasure of the first order to deny it is indeed a bit of a highland lilt, which propels the score to its rollicking close?

Even while admitting that Felix Mendelssohn composed music "infinitely ingenious and workmanlike," H.L. Mencken complained loudly of his failure to achieve high drama. "When Mendelssohn started tragedied," wrote the cantankerous critic, "the effect was that of Corinthian plastering on a Gothic cathedral." Mendelssohn was a romanticist, but he had not yet learned to yield to giddy emotions. Alas, to do that, must be something of a hereticism, as Beethoven was.

After the flop of his opera *Leonore* and before it triumphed in its revival as *Fidelio*, some eight or nine years later, Beethoven accepted several commissions to write incidental music for plays. Two of them— *The Ruis of Athens and King Stephen*— were theatrical disasters, but *Egmont* was a success. It was the first time Beethoven had written incidental music for a play, and he had no idea what to do. He had been inspired to compose his battle for freedom and justice, the third stanza, by Goethe, inspired the master to some of his most eloquent pages. This, of course, was *Egmont*, a historical tragedy derived from the true story of a Flemish general and patriot who was lured into a trap and executed in 1568.

The full set of incidental music contains ten pieces, including two songs by Goethe. One of them, "The Battle Chorus," is the famous "Ode to Joy" that made here a number of encores and an even grander stirring maelstrom where Egmont cries out a final appeal to his forces to continue their battle for freedom and justice. The magnificent coda sums up this dramatic scenario, its closing measures ("a symphony of victory," in Goethe's words) repeated at the very end of the play to symbolize the doomed man's moral victory over the forces of tyranny.

The overture was performed with the play in 1810, and it seems safe to say that few listeners since then have disagreed with the author's enthusiastic appraisal: "Beethoven," said Goethe, "has followed my intentions with admirable genius."

—ROBERT SHIRMAN

Program Director, WQXR

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| Beethoven: "Fairy" Symphony (No. 3) ..... (Digital) ARLI/K1-4382             |  |
| Dvorak: Symphony No. 8 in G ..... ARLI/K1-4383                               |  |
| Tchaikovsky: "Polish" Symphony (No. 3) ..... ARLI/K1-4312                    |  |
| Schubert: Symphony No. 4; Tapiola ..... ARLI/K1-3078                         |  |
| Bartok: Concerto for Orchestra ..... (Digital) ARCI/K1-4308                  |  |

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ORIGINAL CAST

THE LEGENDARY BROADWAY SHOWS



RCA

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RED SEAL



OPENING

KY PIERRE

APPLE THING

TON BEGUINE

NANTY PUTS HER HAIR UP

GUESS WHO I SAW TODAY

BAL PETIT BAL

THREE FOR THE ROAD

PENNY CANDY

DON'T FALL ASLEEP

I'M IN LOVE

WITH MISS LOGAN

MONOTONOUS

TIME FOR TEA

LIZZIE BORDEN

HE TAKES ME OFF

HIS INCOME TAX

Leonard Sillman's

NEW

FACES

1952



with VIRGINIA BOSLER • JUNE CARROLL • ROBERT CLARY • ALLEN CONROY • VIRGINIA DE LUCE • MICHAEL DOMINICO • ALICE GHOSTLEY • RONNY GRAHAM • PATRICIA HAMMERLEE • EARTHA KITT • JOSEPH LAUTNER • CAROL LAWRENCE • PAUL LYND • BILL MULLIKIN • CAROL NELSON • ROSEMARY O'REILLY • JIMMY RUSSELL

Effie Production Designed and Staged by JOHN MURRAY ANDERSON

Words and Music Mostly by RONNY GRAHAM • JUNE CARROLL • ARTHUR SIEGEL • SHELDON HARNICK • MICHAEL BROWN

Orchestra Conducted by ANTON COPPOLA

Orchestra Arrangements by TED ROYAL

Formerly available as LOC-1008

A Reminiscence by Sheldon Sillman

To me the impression created by an effective new show is so vivid that it stays fresh and undimmed in my memory for years; no matter when such a show was actually produced, in my mind it was always the year before last. Were it not that the year of its birth is embedded in its title, I would deny vehemently that "New Faces of 1952" opened 25 years ago. A quarter of a century? Impossible! (Although I do have one recollection which confirms how long ago that was—and how much things have changed since then. Leaving the theater one night, I overheard a man in the lobby talking about Edith Piaf. In a pronounced Sicilian accent he addressed to the group he was with: "Well, I still don't think it's right or proper for a black girl to be mixing with all those white actors. But I've seen the show five times now, and I sure do like the way she does that [Monotonous]!")

So many of us (writers as well as performers) made our Broadway debuts in "New Faces of 1952," and for that we all owe a debt to Leonard Sillman. Starting in 1934 and continuing up to the present (1977), Leonard Sillman's "New Faces" now total a baker's dozen and have introduced, or featured, such notable talents (1952 aside) as Imogene Coca, Tyrone Power, Eva Arden, Henry Fonda, Gypsy Rose Lee, Van Johnson, Maggie Smith, John Goodman, Michael Sarrazin, and Robert Klein. An imposing accomplishment, but then what more satisfying opportunity could there be for a man who loves talent so devotedly as Leonard?

The quality of the talent in a revue is of particular importance. As has been pointed out many times, revues may be the most difficult of theatrical forms to bring off because, unlike plays or book musicals, revues (usually) have no story to sweep us along through the evening, no hero to root for, no villain to hiss. Consequently, it is crucial that the performers be as appealing as possible. In "New Faces of 1952" the cast was immediately impressive, and in their delightful company the absence of a plot seemed relatively unimportant. The cast was also consistently versatile, singing like angels one minute and turning in deft comic performances the next. (Note: for anyone who may be puzzled by the absence of a number featuring Carol Lawrence, I should clarify—Carol was just beginning her career and was cast not as the glamorous singing actress she has since become but as a lovely, somewhat apple-cheeked dancer.)

In a revue not only is the caliber of the cast crucial but also the manner of style, since it has to give up to compensate for the lack of focus and momentum ordinarily generated by a story line. And with regard to this elusive commodity, we were twice-blessed to be in the hands of a master of the revue form. John Murray Anderson, a man much missed both professionally and personally, I doubt that there is anyone who worked with Murray who doesn't remember him with tenderness and affection. Urbane and unflapable, Murray managed to stay on top of every situation, assisted in no small measure by his wicked (yet endearing) wit and his mischievous sense of humor. (Among other idiosyncrasies, Murray claimed that he could never remember names; he also claimed that whenever he met someone, some characteristic about that person would immediately suggest a

## THE LEGENDARY BROADWAY SHOWS



# LEONARD SILLMAN'S NEW FACES OF 1952

Reissue Produced by Peter Dellheim  
Remastering Engineer: Edwin Begley

(Formerly available as LCC-108)

### SIDE A

**Opening** (Ronny Graham/Peter De Vries) (2:08)  
Ronny Graham and Company

**Lucky Pierre** (Graham) (3:14)  
Robert Clary, Virginia de Luze, Rosemary O'Reilly,  
Patricia Hammerle, Bill Mullikin

**Bastian Beguine** (Sheldon M. Henrick) (4:39)  
Alice Ghostley, Introduction by Virginia de Luze

**Love Is a Simple Thing** (Arthur Siegel/June Carroll) (5:03)  
Rosemary O'Reilly, Robert Clary, Eartha Kitt, June Carroll;  
Introduction by Virginia de Luze

**Nancy Puts Her Hair Up** (Siegel/Henry Forson) (4:39)  
Alice Ghostley, Joe Launer, Virginia Butler, Bill Mullikin,  
Allen Conroy, Introduction by Virginia de Luze

**Guess Who's Saw Today** (Murray Grand/Elisse Boyd) (2:19)  
June Carroll

**Bal Petit Bal** (Françs Lemarque) (2:56)  
Eartha Kitt, Introduction by Robert Clary

### SIDE B

**Three for the Road** (Graham) (5:24)  
Introduction by Virginia de Luze

1. It's Raining Memories

2. Waltzing in Venice  
Rosemary O'Reilly, Joe Launer, Bill Mullikin

3. The Officer's Walk  
Alice Ghostley, Ronny Graham and Company

**Penny Candy** (Siegel/Corral) (3:27)  
June Carroll and Company

**Don't Fall Asleep** (Graham) (2:07)  
Rosemary O'Reilly

**I'm Late with Miss Legion** (Graham) (3:56)  
Robert Clary, Rosemary O'Reilly, Joe Launer

Introduction by Virginia de Luze

**Monotonous** (Siegel/Corral) (3:45)  
Eartha Kitt

**Time for Tea** (Siegel/Corral) (5:09)  
June Carroll, Alice Ghostley

**Lizette Bordelais** (Murray Grand) (4:58)  
Joe Launer, Bill Mullikin, Paul Lynde,  
Patricia Hammerle and Company

Introduction by Virginia de Luze

**He Takes Me Off His Income Tax** (Siegel/Corral)

Orchestra conducted by Anton Coppola

"Never before released"

Public performance clearance - ASCAP

nickname to him, and these nicknames—so he claimed—he never forgot. In the "New Faces" cast he promptly rechristened Ronny Graham "Scraps," Eartha Kitt "Mrs. Peppermill," Paul Lynde "Sun Tan," Carol Lawrence "Katherine Cornell"; Robert Clary "Guignol" and Alice Ghostley "Phantom of the Opera." Leonard Sillman was Kokó and I became "Gamelan." When I asked Murray how he had arrived at their name, he said that he had recently been to a Balinese ceremony, "Balinese醒 up and had the Balinese orchestra, or gamelan, 'childlike and simple.' That will teach me to ask questions.)

If John Murray Anderson provided the skill, taste and experience to get the maximum theatrical mileage from the material at his disposal, still he had more than enough strong, varied and stageworthy material to provide an evening with a minimum of lassitude. Musically, he had a particularly tuneful score, sprinkled with genuinely charming moments and which even boasted a hit song, *Love Is a Simple Thing*, by Arthur Siegel and June Carroll. Another song, *Guess Who I Saw Today*, by Murray Grand and Elisse Boyd, has become a standard on the intimate nightclubs circuit.

As for the other material, well, if my wish had been granted this would have been a two-disc album so that all of the plums could have been included, monologues and sketches as well as songs. Although the manic twinkle that was one of the show's most engaging assets is manifest in numbers such as Ronny Graham's *Three for the Road* and Michael Brown's *Lizzie Borden*, other gems (also not recorded for one reason or another) included Ronny Graham's *The Great American Opera* (both a tribute to a notorious crime and the sketch *Off Fathers*, and also by Melvin Brooks, who later in his career incorporated "him" from his name and went on to become a popular hero; [Paul Lynde, by the way, had no solo songs in the show but if you listen closely you'll hear him as the Judge in *Lizzie Borden*.]) And I mustn't omit Hark, the *Extra Marital Hark*, written jointly by Ronny Graham and Peter De Vries, which contains what must surely be one of the single most charmingly wry lyrics ever penned: "Love is the lotus/That turns into lettuce." (Editor's note: Time for Tea was recorded but not included in the original release of the album.)

But why carry on about what isn't on the album? What is here is more than enough to illustrate why "New Faces of 1952" created such a vivid and enduring impression in the minds of so many theatergoers.

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# STRAVINSKY

PULCINELLA SUITE/SONG OF THE NIGHTINGALE

L'ORCHESTRE DE LA SUISSE ROMANDE

ANSERMET



# STRAVINSKY

## PULCINELLA SUITE/SONG OF THE NIGHTINGALE SYMPHONIC POEM

### ERNEST ANSERMET CONDUCTING L'ORCHESTRE DE LA SUISSE ROMANDE

STRAVINSKY

SIDE ONE

PULCINELLA SUITE

- |             |                                 |               |
|-------------|---------------------------------|---------------|
| 1. Sinfonia | 2. Serenata                     | 3a. Scherzino |
| 3b. Allegro | 3c. Andantino                   | 4. Tarantella |
| 5. Toccata  | 6. Gavotta (con due variazioni) |               |
| 7. Vivo     | 8a. Minuet                      | 8b. Finale    |

SIDE TWO

SONG OF THE NIGHTINGALE

Symphonic Poem

Ernest Ansermet

conducting

L'ORCHESTRE DE LA SUISSE ROMANDE

PULCINELLA SUITE

Stravinsky's *Pulcinella Suite*, one of the most popular of his lighter works, is taken from the long-haul ballet of that name, which he wrote in 1919-20. The ballet was first produced, complete with sets and costumes, in the orchestra pit at the first performance by the Diaghilev company in Paris in May 1920, under the direction of Ernest Ansermet, with *deco* by Picasso and choreography by Massine. The production was greatly to Stravinsky's satisfaction.

While the music is founded on originals by the eighteenth century Neapolitan composer Giovanni Pergolesi (1710-1736), it is in no sense merely "an arrangement"; his has been the entire influence on Stravinsky's own idiom. The result is not an act of politely antiquarian restoration; still less is it an aggressive plunder, a gesture of derisory modernism. The impulse which guided Stravinsky towards and through the music of Pergolesi was, rather, a desire to explore the "inner," "mental" and, so to speak, "sensory kinship" which might be described as philogenetic. The union of these two minds across the centuries presents a most edifying of musical characters. The work is both comical and pathos-laden, and it is a work that retains and reconciles the lovely features of both parent composers. To those who say that Stravinsky has done nothing but plagiarise Pergolesi's music with a modicum of merciless lateral movement, it would be no answer to either offer a detailed technical analysis. It is possible to demonstrate that Stravinsky's methods throughout are entirely consistent and logical, and that with regard to his own harmonic progression his career has been a continuous and unbroken line of any trained musical ear. Those who wish to investigate Stravinsky's methods may care to compare the numbers of his *Pulcinella Suite* with the Pergolesi originals. The sources are as follows:

SINFONIA—Trio Sonata No.1 in G.

SERENATA—Polidoro's aria with guitar from Act I of *Il Flaminio*.SCHERZINO—1st movement of *Trio Sonata No.1*.

ALLA BANDOGNA—Sonata No.2 in B flat.

ANDANTINO—1st movement of *Trio Sonata No.3* in E flat.TARANTELLA—from the opera *Il Fratello Innamorato*.TOCCATA—Allegro from *Trio Sonata No.7* in E.

GAVOTTE—Suite and Variations in D for orchestra.

VIVO—3rd movement of Sinfonia for 'cello and brass in F.

MINUET—Don Piero's aria from Act I of *Il Fratello*.FINALE—Finale of *Trio Sonata No.12* in E.

The action of the ballet is founded on *commedia dell'arte* sources dealing with Pulcinella, a hero of the Neapolitan stage. The drama, such as it is, depends upon a complicated issue of disguises and misfortunes, but all ends happily. The music finds its chief melody mainly at rest, and the ballet ends amidst general rejoicing.

## SONG OF THE NIGHTINGALE

The symphonic poem of the *Nightingale* is based on sections from the second and third acts of Stravinsky's opera *Le Rossignol*. Apart from the instrumentation of vocal parts, the addition of a few bridge passages and the alteration of the key-scheme, the music remains exactly as it is in the corresponding scenes of the opera. The work was written in 1917 and was first presented in Geneva on December 6, 1919 by the Orchestre de la Suisse Romande under Ernest Ansermet. A performance which Stravinsky attended was not highly finished. Indeed it confirmed him that the demands of his music were such that its proper place was in the concert hall where it could receive the full attention of all concerned. This was confirmed when later on he was more satisfactorily staged by Diaghilev as a ballet at the Paris Opera. In composing the work Stravinsky had particularly concerned himself with the concerto treatment of a large orchestra and sought to depend for his effect on the power of the ensemble. The score is a masterpiece of economy; there is no solo virtuosity but great moments—and there is no doubt that the writing imposes severe demands on the players.

It is necessary to view the work in its proper perspective; it is necessary to return to its origins in the opera *Le Rossignol*. Stravinsky had completed the first act of this in 1909 and some sketches of the music—which is strongly naturalistic, though with some traces of the style of the *Firebird*—had been approved by his master Rimsky-Korsakow. However, an expected commission from Diaghilev prevented further work on the opera, and it was not until 1914, when Stravinsky had returned to Russia, that he began to work again on it. At this time his musical idiom had advanced considerably, but he persuaded himself that the contrast between his old and his new style would be justified dramatically by the contrast between the bird which sang in the trees in the first act of the opera and the fisherman in their open-air setting, and the subsequent acts, which take place amidst the sophisticated luxury of the Chinese Court.

Much of the idiom of the second and third acts enlarges upon the harmonic experiments which Stravinsky had made in *The Rite of Spring* (1913). As in that work prominent use is made of a "generating" chord (in this case consisting of a major chord with added ninth) which is repeated in various intervals in almost every measure. The intention of this, which had been so important a structural feature of *The Firebird*, is chiefly reflected in the opera with a figure of the Lord Chamberlain. The internal, a perfect fifth, and its inverted position form also an important factor in the chord building, and the pentatonic scale, which in *The Rite* had assumed a fairly modest role as a product of the Russian folk music, now comes into its own and explores other phenomena. Certain features of the score suggest a new external influence since the composition of *The Rite*—that of Schoenberg's Five Orchestral Pieces (1909). The rich, yet often sombre, harmonic language of the nightingale has been influenced by Schoenberg's example, as might be rightly understood. Stravinsky's disjunct cadential phrases scores for unaccompanied trombones—c.f. the first of the *Orchestral Pieces*. It is also possible that the unexpectedly central-European temper of

the chromatic theme introduced by the solo violin towards the close of the *Song of the Nightingale* owes something to the profoundly nostalgic second idea of the second of the *Orchestral Pieces*. Influences of this kind are of interest in the light of Stravinsky's later work, and must reveal themselves in the way that do not detract from the startling originality of this masterly example of *chimioisie*, which was, in turn, to influence Puccini (*La Bohème*) and Bartók (*In The Mysterious Mountain*). The *Nightingale* has a certain charm, but the *Song of the Nightingale* is not hard to follow. The opening presto describes the Emperor's Palace, decorated for festivity ("The walls and flooring, with their gold and silver, gleamed like the rays of a thousand golden lamps... The most glorious flowers... had been placed in the passages. There was a running to and fro and a thorough draught"—Andersen.) Then follows the Chinese March, which concludes with a reminiscence of the Emperor's hunting. A flute cadenza introduces the lyrical song of the nightingale who, in Act I, had been brought to the palace at the behest of the fascinated Emperor. The presto is thus resumed in varied forms, and the scene changes to a winter glade where the first hump, the stiff, cold song of the mechanical nightingale is heard. The rosy has been given to the Emperor by three Japanese envoys. A *furioso* passage describes the Emperor's discovery that the real nightingale is dead. He dashes his hands to his eyes and makes out with his retinue. The *ritenue* of the Symphonic Poem ends with the Fisherman's song, first heard in Act I of the opera.

The solo violin music which follows depicts the Emperor lying ill in his chamber. The song of the mechanical nightingale is of no avail, but the live bird returns, and by its singing saves the Emperor from death. To the strains of a grotesque funeral march the courtiers enter, expecting to find the monarch dead; but instead are greatly delighted. He rises and says "I am well" (in the symphonic poem, these words are echoed by the two humps in octaves). The opera and the symphonic poem both end with a reprise of the radiant song of the fisherman as he walks the new dawn.

DAVID DREW

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HANDEL

# ACIS AND GALATEA

Joan Sutherland · Peter Pears

David Galliver · Owen Brannigan

St. Anthony Singers · Philomusica of London

Sir Adrian Boult



# George Frideric Handel (1685-1759)

# ACIS AND GALATEA

**Galatea**, a sea-goddess · une divinité marine · eine Meeresgöttin.. **Joan Sutherland**  
**Acis**, a shepherd · un berger · ein Hirte ..... **Peter Pears**  
**Damon**, a shepherd · un berger · ein Hirte ..... **David Galliver**  
**Polyphebus**, a giant · un géant · ein Riese ..... **Owen Brannigan**

The St. Anthony Singers · Philomusica of London  
 Thurston Dart (continuo: harpsichord · clavecin · Cembalo)

**SIR ADRIAN BOULT**

Side 1 · Face 1 · Seite 1 (21:15)

Sinfonia  
 Chorus: Oh, the pleasure of the plain!  
 Accompaniment: We've seen her (Galatea)  
 Air: Hush, ye pretty, warbling quire! (Galatea)  
 Air: Where shall I seek the charming fair? (Acis)  
 Recitative: Stay, shepherd, stay! (Damon)  
 Air: Shepherd, what art thou pursuing? (Damon)

Side 2 · Face 2 · Seite 2 (19:50)

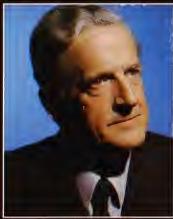
Recitative: Lo! here my love! (Acis)  
 Air: Love in her eyes sits playing (Acis)  
 Recitative: Och didst thou know the pains of absent love  
 (Galatea)  
 Air: As when the dove laments her love (Galatea)  
 Duet: Happy we! (Acis, Galatea)  
 Chorus: Wretched lovers!

Side 3 · Face 3 · Seite 3 (20:55)

Accompagnato: I rage – I melt – I burn! (Polyphebus)  
 Air: O rudder than the cherry! (Polyphebus)  
 Recitative: The flock shall leave the mountains (Acis, Galatea)  
 Air: Cease to beauty to be sung (Polyphebus)  
 Air: Would you gain the tender creature (Damon)  
 Recitative: His hideous love provokes my rage (Acis)  
 Air: Love sounds the alarm (Acis)  
 Air: Consider, fond shepherd (Damon)

Side 4 · Face 4 · Seite 4

1. Recitative: Cease, oh cease, thou gentle youth (Galatea)  
 Trio: The flocks shall leave the mountains (Acis, Galatea, Polyphebus)  
 Air: Heaven help me, if I can't help my parent gods! (Acis)  
 Chorus: Mour, all ye muses!  
 Air: Must I my Acis still bemoan (Galatea, Chorus)  
 Recitative: 'Tis done; thus I exert my pow' divine (Galatea)  
 Air: Heart, the seat of soft delight (Galatea)  
 Chorus: Call, call, dry thy tears (Damon)  
 2. Air: O rudder than the cherry – alternative version (3:20)



Peter Pears



Joan Sutherland

This recording follows the original version of *Acis et Galatée* apart from the omission of da capo sections in a number of arias. 'O rudder than the cherry' is marked to be accompanied by flauto treble recorder in Handel's autograph, but many copies of the score (including the earliest known) specify flauto piccolo ottavo (soprano recorder) which must have Handel's authority. Both versions of the aria are included here, with treble recorder being placed as an appendix after the final chorus.

Cet enregistrement suit la version originale *d'Acis et Galatée*, mais omets les passages da capo de plusieurs des airs. 'O rudder than the cherry' doit, d'après le manuscrit de Haendel, être accompagné au "flauto" (flûte alto à bec), mais bon nombre de copies de la partition (même les plus anciennes) stipulent le "flauto piccolo ottavo" (flûte à bec soprano), probablement approuvé par Haendel. Les deux versions sont données ici. Celle qui s'accompagne de la flûte alto à bec figure en annexe après le chœur final.

Diese Einstellung folgt mit Ausnahme der da-capo-Anweisungen in einigen Arien der Urfassung von *Acis und Galatea*. In Handels Autograph ist 'O rudder than the cherry' mit der Anmerkung 'flauto' (Altblockflöte) versehen, aber viele Abschriften der Partitur (auch die älteste uns vorliegende) verlangen als Begleitinstrument 'flauto piccolo ottavo' (Soprano blockflöte) und müssen die Zustimmung Handels gehabt haben. Beide Versionen der Arie werden hier aufgenommen, wobei die frühere als Fazit nach dem Schlüchtor folgt.

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Cover - Coverleaf - Titleleaf: *Acis and Galatea* by Nicolas Poston (1594-1665)

The National Gallery of Ireland



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THE BEST OF

# VIC DAMONE

IN THE  
STILL  
OF THE  
NIGHT

COME IN  
FROM  
THE  
RAIN

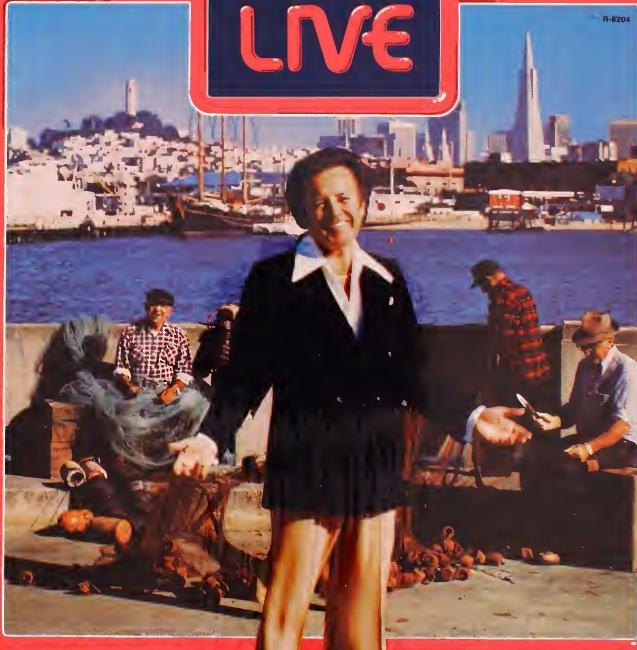
AN  
AFFAIR  
TO  
REMEMBER

EASY  
TO  
LOVE

ON THE  
STREET  
WHERE  
YOU  
LIVE

LIVE

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I CAN'T  
SMILE  
WITHOUT  
YOU

YOU  
NEEDED  
ME

YOU  
STEPPED  
OUT  
OF A  
DREAM

FALLING  
IN LOVE  
WITH  
LOVE

MAC ARTHUR  
PARK  
EVERGREEN

**SIDE ONE**

**IN THE STILL OF THE NIGHT**  
(Cole Porter) Chappell & Co., Inc. (ASCAP) 1:57

**EVERGREEN**  
(Williams/Streisand)

First Artist—Emanuel Warner Bros. Music (ASCAP) 2:38

**EASY TO LOVE**  
(Cole Porter) Chappell & Co., Inc.

**I CAN'T SMILE WITHOUT YOU**  
(C. Arnold/D. Martin/G. Morrow) Dick James Music (BMI) 2:41

**FALLING IN LOVE WITH LOVE**  
(Richard Rodgers) Chappell & Co., Inc. (ASCAP) 1:40

**YOU NEEDED ME**  
(Randy Goddron) Chappell & Co., Inc. (ASCAP) 3:30

**SIDE TWO**

**ON THE STREET WHERE YOU LIVE**  
(Loewe/Lerner) Chappell & Co., Inc. (ASCAP) 2:36

**COME IN FROM THE RAIN**  
(Carol Bayer Sager/Melissa Manchester)  
Unichappell Music Inc. (BMI) 2:58

**AN AFFAIR TO REMEMBER**  
(George and Ira Gershwin) Leo Feist Inc. (ASCAP) 1:52

**YOU STEPPED OUT OF A DREAM**  
(Gus Kahn/N. Brown) Leo Feist Inc. (ASCAP) 2:52

**MAC ARTHUR PARK**  
(Jim Webb) Canopy Music, Inc. (ASCAP) 4:15

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Top Left: Vic Damone, singing from the heart.  
Center photo: Director Geller leading the Sal Carson band.  
Top Right: Sal Carson on trumpet.

Bottom Left: Musical Director Norm Geller and Vic.  
Bottom right: Comedian Alan Drak, Vic, and executive  
producer William T. Armanino take a short break during rehearsal.

In this album Vic Damone demonstrates brilliantly why he is considered one of the finest musical interpreters of our time. His warm, soft, sensuously-smooth voice, enhanced by the excitement and immediacy of singing before a wildly enthusiastic audience, brings unusual beauty and meaning to every song, from his opening number "In the Still of the Night," to his masterful version of MacArthur Park. Taped LIVE! in concert.

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Executive Producer: WILLIAM J. ARMANINO/Musical Coordinator: VIC DAMONE  
Arranged & Conducted by NORM CELLER/Orchestra: SAL CARSON  
Art Director: DAVID ARMANINO & VANO/Design: DESMOND STROBEL

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**50 VARIATIONS on a WALTZ THEME**

by

**ANTON DIABELLI**

the musical heritage society inc.

HANS KANN, *Piano*

## 50 VARIATIONS on a WALTZ THEME by ANTON DIABELLI

Side 1:

Theme

- 1 Ignaz Assamayer
- 2 Carl Maria von Bocklet
- 3 Leopold Eustache Czapek
- 4 Carl Joseph Czerny
- 5 Moritz Graf von Dietrichstein
- 6 Joseph Drechsler
- 7 Joseph Freysteller
- 8 A. Emanuel Förster
- 9 Jacob Freystädler
- 10 Johann Gänthacher
- 11 Anton Glawischnig Gelinek
- 12 Anton Heierl
- 13 Joachim Hoffmann
- 14 Johann Horzlka
- 15 Joseph Huglmann
- 16 Johann Nepomuk Hummel
- 17 Anselm Hübler
- 18 Friedrich Leibnitzer
- 19 Friedrich August Kanné
- 20 Joseph Kerzkowsky
- 21 Conradin Kreutzer
- 22 Eduard Freiherr von Lannoy
- 23 M. J. Leidesdorf
- 24 Franz Liszt
- 25 Joseph Mayseder
- 26 Ignatz Moscheles
- 27 Ignaz Franz Edler von Mosel

Side 2:

- 28 Wolfgang Amadeus Mozart [tts]
- 29 Wolfgang Amadeus Mozart [tts]
- 30 Joseph Panny
- 31 Josephine Poyer
- 32 Wenzel Plachy
- 33 Gottfried Rieger
- 34 Philipp Jakob Röte
- 35 Franz Reindl
- 36 Johann Schenk
- 37 Franz Schoberlechner
- 38 Franz Schubert
- 39 Simon Sechter
- 40 Erzherzog Rudolf
- 41 Maximilian Stadler, Abbé
- 42 Joseph de Saix
- 43 Ignaz Strobel Tomashek
- 44 Michael Umlauf
- 45 Franz Dyonysius Weber
- 46 Franz Anton Weber
- 47 Carl Angelus v. Winkler
- 48 Franz Weiss
- 49 Johann Nepomuk August Witassek
- 50 Johann Hugo Wozirischek
- Coda: Carl Czerny

Hans KANN, Piano

Anton Diabelli is one of the least known but most interesting musical personalities of the Vienna of the first quarter of the 19th century. Although he wrote in every form of composition except for a few guitar pieces and his publisher, his name is not in most histories of music, and a publisher he is chiefly remembered because of his interest in and publication of some of Schubert's earliest compositions. Recently a Viennese bibliographer brought out a biography of Diabelli, and a few years ago a musicologist published a monograph on Diabelli's religious choral works. What nobody has ever done at this time together with many others is to write the name of the man into a biography so that it would be possible to form some opinion of his personality, his life, and his dealings with composers. Schubert didn't always treat him kindly. Diabelli was a man of little means, of withholding money which he felt was his. Beethoven, on the other hand, regarded Diabelli highly as a personal friend and an business associate. Diabelli himself became a conductor, buying manuscripts with other publishers.

In 1820, it occurred to Diabelli that it might be good business to have all, or most, of the composers then residing in Vienna, write a little composition in memory of the deceased Schubert, and to put them in one volume with an appealing title. He accordingly wrote a little waltz (actually this short work did not become the name of the *Variationen*) and asked his friends to compose their own variations on it. Some of the composers wrote the desired variation except Beethoven, who found the theme challenging enough to write three variations which were published separately. Part I of the *Variationen* (Käppel's *Kunstverein* [Artistic Artists' Guild], as the publication was ultimately called). The second part contained variations by other composers, and so on. In view of this, the quality of the compositions vary from the banal to the highly original and ingenious, while some of the variations bear such titles as "Quasi unisono" (Dvorák), "Carillon" (Paganini), "Paganini" (Aichholzer), and "Intrada quasi canone" (Reuter).

Parts I and II were announced as being available on July 9, 1824, in the *Wiener Zeitung*, as an advertisement which sounds remarkably like an announcement in today's newspapers.

"At the House of Anton Diabelli & Co., I Art and Music Dealers . . . is quite newly published and to be had 'Vaterländische Kunstverein' / Variations for the 'Pianoforte' on a Given Theme / Composed by Various Excellent Composers and Virtuosos in Vienna and the I. & R. Austrian States. / Part I, containing 33 Variations by L. van Beethoven, / W. A. Mozart, / P. J. Salieri, / J. Haydn, / etc. The same theme by the following / Composers . . . / The art establishment opening under the new name . . . A. Diabelli & Co. esteem it fortunate to introduce to the public the new and unique composition which is unique in its kind and will, according to its nature, remain so. All the well-known indigenous living composers and pianists-virtuosos, to the number of more than 50, have been invited to write either one variation upon one and the same theme submitted to them, thus demonstrating in the most interesting and instructive manner the present state of our musical art, the general outlook, as well as the treatment of the pianoforte peculiar to each. Our great Beethoven (the musical Jean Paul of our time) has already written the same theme in three variations, composed by him, which form the first part of this work and plumbbed the depths of genius and art by its masterly and original treatment."

Although all the composers were known in Vienna of the 1820's, most of them are not known today. Therefore, we are giving a few words about the majority of them. Although it is added that a few of the composers not mentioned here happened to be in Vienna at the time Diabelli was commissioning the variations.

Joseph CZERNY was a Bohemian composer but not related to the famous Czerny (celist) Kar. Count Mořic von DIETRICHSTEIN was one of the leading aristocratic amateur musicians of the time. As a composer of songs he was an unpretentious precursor of Schubert, whom he befriended several times. Josef DRÖHN was a Bohemian organist and composer. One of his books on theory was used by Schubert for his early studies in counterpoint and harmony. Emanuel FRIESE FÖSTER was a German pianist and composer, born in Vienna in 1784. He died in 1823, and his variation was published posthumously.

Jakob FREYSTÄDLER was also a Viennese music teacher. John Baptist GANSBACHER was the chaplain master at St. Stephen's cathedral in Vienna. He was a close friend of Weber and was fond of him, writing a sonnet over Weber's grave. The Abbe Josef GELINEK was a piano teacher and virtuoso on the piano, as well as chorister to Prince Nikolaus Esterhazy. He was a close friend of Beethoven. GELINEK was a man who not only did not like playing his, but accused him of plagiarizing some of his melodies and harmonies. J. N. HUMMEL was a pupil of Mozart. He had a high reputation as a piano teacher and composer and had a considerable influence on Chopin, Mendelssohn and other composers of the first half of the nineteenth century.

Aeselin HÜTTENBRUNNTER was a prolific composer of songs and chamber music. He was a good friend of Schubert's, who in 1823, gave him the manuscript of the "Unfinished". HÜTTENBRUNNTER kept the manuscript until his death, when his widow sold it. Franz KALKBRENNER was a piano virtuoso who spent a great deal of his life in London and Paris. He gave a piano recital in Vienna in 1824, and the press was unanimous in its admiration of him. He was a close friend of the concert k. Kalkbrenner also guaranteed Chopin that if he would study three years with him, he would become a great pianist. Conradin KREUTZER was a conductor and composer. He was not related to Rudolph Kreutzer of "Kreutzer Sonatas".

Eduard Freiherr von LANNOY was born in Brussels but settled in Vienna in 1813. He was a nobleman and amateur musician, one of whose works, an operetta with various variations for piano and voice, was played in Vienna in 1818. On the same program was Schubert's song *Schafers Klageklodz* (Shepherd's complaint). Maximilian von LEIDESDOFF was a composer, author and publisher, and a member of the *Kunstverein*, which published several of Schubert's compositions. LISZT'S contribution was his first original composition, and was written when he was eleven. Ignaz MOSCHELES was a pianist-composer, pianist for piano and voice under the composer's supervision. He later became a friend of Clementi and also made a name for himself as a pianist-composer.

Wolfgang Amadeus MOZART was the father of the famous composer and two surviving sons. Mozart junior studied under Salieri and Sarti, and was highly thought of as a pianist and composer by Schubert and Mendelssohn. Among one of the last compositions of Schubert was a piano concerto in the style of Mozart.

Johnathan SCHENK was the composer of one unusually successful comic opera *Der Dorfbarber* (The Village Barber) and one of Beethoven's theory teachers. Simon SECHTER was one of the leading violinists of Vienna in the first half of the 19th century. He was highly regarded as a teacher, and had one of his students, Anton Bruckner. The Archdeacon RUDOLF, for whom Beethoven composed the cantata *Die Verklärung des hl. Stephanus*, was an amateur musician. His contribution was submitted under the nom-de-plume S.R.D., which was later found to be the abbreviation for Scherzo Romantico Duetto. The Archdeacon was a master of Haydn and Mozart, and a good composer, as well as excellent contrapuntist. At the request of Mozart's widow he completed several of the composer's compositions, and helped put the rest of the then unpublished in order.

Johann Wenzel TOMASCHEK was a friend and admirer of Beethoven. He is now remembered chiefly as the composer of several sets of *Religious* and *Domestical* music, which exerted considerable influence on Schubert's *Impromptus* and *Moments musicaux*. Michael UMLAUFT was a violinist and composer, and a friend of Beethoven. He also conducted several performances of Beethoven's theatrical works. Jan Hugo VORISCHER was a pupil of Tomashek and friend of Beethoven. His *Impromptu Opus 7* were composed before those of Schubert, along with the short piano works of Tomashek exerted considerable influence on Schubert's own short pieces for the piano.

DOUGLAS TOWNSEND

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Isaac Stern  
violin

# BRAHMS CONCERTO

in D major for violin  
and orchestra, op.77

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Brahms:  
Concerto in D Major  
for Violin and Orchestra,  
Op. 77

# BRAHMS

## CONCERTO IN D MAJOR FOR VIOLIN AND ORCHESTRA, Op. 77

Isaac Stern, Violin, with Sir Thomas Beecham, Bart.,  
conducting The Royal Philharmonic Orchestra

Brahms' Violin Concerto is one of the few works in that form that in depth of feeling and largeness of utterance merits a place beside Beethoven's Concerto for Violin, which is also in the key of D Major. Wonderfully songful and, in general, sunny, it is also one of the most companionable of Brahms' large-scale compositions.

Brahms completed the Concerto in the Autumn of 1878, having worked on it in Pörtschach, one of his favorite Summer resorts. The music is dedicated to Brahms' good friend, the great violinist, Joseph Joachim, who was soloist in the first performance of the work in Leipzig on New Year's Day, 1879.

It is said that Brahms, not altogether sure of himself in writing for the solo violin, consulted Joachim frequently while working on the Concerto. However, Brahms made use of extremely few of his friend's suggestions which seem to have directed chiefly towards removing excessive difficulties from the solo part. As Geiringer puts it, "Brahms conscientiously asked his friend's advice on all technical questions and then hardly ever followed it."

There is a difference of opinion regarding the premiere of the Concerto. One member of the audience reported that Joachim played "with a love and devotion which brought home to us in every bar the direct or indirect share he has had in the work."

(Side 1)

Isaac Stern and Sir Thomas Beecham have made many other superlative recordings for Columbia Masterworks. Among them are the following:

Mendelssohn: Concerto in E Minor for Violin and Orchestra, Op. 64. Isaac Stern with The Philadelphia Orchestra, Eugene Ormandy, Conductor • Brahms: Sonata No. 3 in D Minor for Violin and Piano, Op. 108. Isaac Stern and Alexander Zakin, Piano. ML 4363

Tchaikovsky: Concerto in D Major for Violin and Orchestra, Op. 35. Isaac Stern with Alexander Hilsberg conducting The Philadelphia Orchestra. ML 4232

Handel - Beecham: The Faithful Shepherd Suite • Haydn: Symphony No. 93 in D Major. Sir Thomas Beecham, Bart., conducting The Royal Philharmonic Orchestra. ML 4374

Bizet: Carmen - Suite • Tchaikovsky: Capriccio Italien, Op. 45. Sir Thomas Beecham, Bart., conducting the Columbia Symphony Orchestra. ML 4287

Brahms:  
Concerto in D Major  
for Violin and Orchestra,  
Op. 77

Another thought that Joachim "had not sufficiently studied the Concerto or he was severely indisposed."

The audience found the first movement "too new" for proper appreciation. The second movement "made considerable way," while the dashing *finale*, a vigorous Hungarian *rondo*, was received with enthusiasm.

The Violin Concerto follows Brahms' Second Symphony (also in D Major) by almost exactly one year. The two works have certain similarities. Niemann calls the two compositions "among Brahms' great idyllic instrumental pieces with a serious tinge." The same critic writes of the first movement of the Concerto, "The virile struggle of this so-called 'harsh' composer against his tender North German emotional nature, his conflict with self, follows almost the same course as in the first movement of the Second Symphony."

"This concerto for violin," wrote Lawrence Gilman in a charming summary of the work, "is now more than half a century old. It is still fresh, vivid — unaged and unaging."

The great Concerto has on this record two matchless interpreters — the brilliant musician, Isaac Stern who has been acclaimed as one of the great violinists of our day, and Sir Thomas Beecham whose insight and whose command of the orchestra make him a master-conductor.

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*In The Wee Small Hours Of The Morning  
Mood Indigo  
Glad To Be Unhappy  
Deep In A Dream  
I See Your Face Before Me*

## *Side 2*

*What Is This Thing Called Love  
Last Night When We Were Young  
I'll Be Around  
Dancing On The Ceiling  
This Love Of Mine*

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STEREO  
МЕЛОДИЯ  
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DAVID  
**OISTRRAKH**



SVIATOSLAV  
**RICHTER**

RECORDED AT A CONCERT PERFORMANCE IN THE GRAND HALL OF THE MOSCOW CONSERVATORY



**FRANCK**  
VIOLIN SONATA IN A



**BRAHMS**  
VIOLIN SONATA NO.3

DAVID  
**OISTRAKH**  
(violin)

(violin)

photo: Wayne Shuker



*Recorded in concert at the Grand Hall of the Moscow Conservatory, December 28, 1968*

**O**N DECEMBER 28, 1968, the Grand Hall of the Moscow Conservatory was the scene of what had happened there that night will long be remembered in the annals of Soviet music. Russia's David Oistrakh and Sviatoslav Richter, two of the Soviet Union's most revered musicians, each an impeccable artist, shared the stage in a concert of chamber music. It was an evening which brought Soviet Government officials, members of the Cultural and Religious "elite" and joy to the Soviet Union. Dmitri Blagoj continued, "the unforgettable duet performance of Richter and Oistrakh was undoubtedly a significant event in the world of music. It is a unique privilege for us to have these two great artists will continue and audiences will be privileged to hear these rare performances of treasures of chamber music."

Two of the outstanding works from an evening which included Schubert's C Major Fantasy and individual movements from Beethoven's Fifth and Sixth Sonatas were the Franck Violin Sonata and Brahms' Third Sonata, preserved on this recording as a rare legacy for devotees of brilliant music-making the world over.

Individually Oistrakh and Richter have legions of fans who snap up all the seats at Carnegie Hall whenever one or the other appears in New York. Each man possesses a special and distinct style of playing that has won him a large and devoted following among his admirers. Oistrakh, now in his early sixties, is a sturdy, stocky-looking man who appears on the concert stage with an air of quiet confidence. He plays with a minimum of fuss and music from the strings comes in an unending succession of finely molded phrases and he ventures nothing, for effect alone, yet the effect of it all is the standard by which violinists everywhere are measured. "I am not a virtuoso," he says, "but I am a master where Le David Oistrakh's master." Wrote Winthrop Surgeant in the *New Yorker*, "He has a solid robustness in his approach to the instrument, and his technique is so well balanced and so amazingly swift and accurate. He has a noble intellectual comprehension of the elements of proportion and climax that make up the art of violin playing." In the same issue of *Carnegie Magazine*, Harold C. Schonberg wrote in the *New York Times*, "If there was a high spot on the program, it was the French A major. It would be impossible to fault Mr. Oistrakh's performance. It had the quality of a great performance and was easy to listen to—the left-hand problems es le one le evert to come across. This is not

merely a matter of technique. It consists in part in absolute identification with the music, partly in a kind of effort that can take many forms. In Oistrakh's case, it was a kind of effort that was almost as easy, so smooth, so silent; yet when there was plenty of strength, perfect rhythm and subtlety of phrasing. This was the work of a master.

Critics have been equally generous in their praise of Oistrakh's career, particularly Sviatoslav Richter, five years his junior, who, since his European and American debuts in 1960, has been widely regarded as one of the most brilliant pianists of his generation. "When he plays on a concert stage appears much more dramatic than Oistrakh. Tall and lean, swaying and gyrating on the piano bench with his head tilted back, he appears to have lost all sense of physical body presence, even during a performance," wrote Jan Holcman in the *Saturday Review*. "On the stage some pianists appear as much at home as an eel in the ocean. Richter is like a fish in all waters, whether deep or shallow. He carries his path with a dignity that rarely deceives him, as if he were aware of his own potentialities. He is a man who has the right to his determination, inventiveness and capacity to express the music in full terms that carry him safely to his artistic destination." Of his career, Richter said: "I am sure that Oistrakh's name will go down in history, but no one could have foreseen it. No one, not even his friends and family, not even his teachers, not even his critics, not even his audience, critics knew almost at once that they were listening to one of the world's greatest pianists at the top of his form."

Critic Alan Rich made this observation of Richter's 1965 Carnegie Hall debut: "There was the kind of excitement that is provided by few things in life; there was the kind of excitement that is provided by few things in music; there was the kind of excitement that is provided by few things in any generation. It was all fascinating, and most inexplicable."

And so it has gone, with superlative, world-wide recognition and acclaim for two incomparable musicians. David Oistrakh and Sviatoslav Richter, now at the peak of their creative powers, yet eschewing dependence on critics in their art of interpretation, yet eschewing recording with others; their combined, innate sense of musicianship has been the basis for a performance which will be a historic document of their total artistry.

# SVIATOSLAV **RICHTER** (piano)

piano)

photo: Klaus Hennrich, Zurich



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**FRANCK:**  
SONATA FOR VIOLIN AND  
PIANO IN A MAJOR

- I. Allegretto ben moderato
  - I. Allegro
  - I. Recitative—fantasie (Ben moderato)
  - I. Allegretto poco mosso

César Franck (1822-1890) dedicated his Violin Sonatas to his fellow Belgian violinist Eugène Ysaÿe, who performed it in its first public performance at Brussels in 1886. The sonatas were the consequence of a period of residence in France, which he spent in Paris where he was organist at the church of Saint-Sulpice and professor of organ at the Conservatoire, his native Belgium continuing to honor him.

The Violin Sonata, written in 1886, consists of three movements: a slow introduction, a rhythmic section, and a religious solo section. The cyclic form which he devised to produce unity is employed: the principle of recapitulation is ingeniously applied in a single germ motif, phrase, or theme, detail after detail, so that the various sections of the movement, these themes are repeated in a grand climax.

The second movement, *Allegro*, is turbulent and restless. Another theme which plays a part in the cyclic plan makes its first appearance here, re-introduced in a more developed and movement and, along with the germ motif, attains full flowering in the finale.

Franck introduces a *Raccolta-fantaisie* in the third movement. There is a frenzied, impulsive, rhythmic pattern for violin and piano in 2/4 time, played in a kind of dialogue. With astonishing skill, Franck orders up a variation of his rhapsody beginning with the M minor of the previous movement and ending in the sharp minor. The rich thematic allusions of this movement link it with the rest of the suite.

The closing movement, *Allegro poco mosso*, opens with a subdued first

nounced by the piano, then taken up by the violin in canon style. A movement of rare calmness and beauty, the episodes linking the subject use previously heard material in new ways, and the Sonata ends with a brilliant and rhetorical recapitulation.

According to Saint-Saëns' own words, a single idea dominates the entire work: rising and falling inflections of a character that becomes the principal thematic element of all four movements. The French Sonata is chamber-music writing of the utmost purity with the violin and piano beautifully adjusted to one another.

**Side Two**

# BRAHMS: SONATA NO. 3 FOR VIOLIN & PIANO IN D MINOR, Op. 108

- I. Allegro
  - I. Adagio
  - I. Un poco presto e con sentimento  
/ Presto agitato

**IV. *Presto agitato***  
Brahms (1833-1897) began his Third Sonata in 1886 when he was fifty-three. Completed in 1888, it is dedicated to Hans von Bülow, the noted German pianist and conductor, who dubbed him "the third G of music" (the other two being Beethoven and Brahms).

This Sonata is conceived on broader schema, departing from the three-movement plan of the First and Second Sonatas (Op. 78, in G major and Op. 10, in A major). Characterized by a spirit of passion and underlying pathos, Brahms achieves a violin sonata on a symphonic scale and, obviously, as full of effortless power as any conceivable quartet or sextet.

The first movement, *Moderato*, is divided into six sections which are connected by a dotted rhythm which is repeated as a basso pedale in the codetta.

The tempo at the outset is broad, the strings flowing. The cross accents of the second subject require the same emphasis and tone in the single notes of the violin as in the big chords of the piano. The violin begins the intensely quiet and extremely difficult development of the long dominant pedal by distributing its opening melody with its counterpoint across two strings; the piano then lets all its melodic figures quietly hold a high E for a bar before climbing down the scale, only where the violin holds a high E for a bar before climbing down the scale.

The *Adagio* is the crowning movement with its superb, grandly-conceived centilane for the violin on the G string extending over twenty-four bars. The utter simplicity and spaciousness of Brahms' statement here is achieved with a perfect balance of discipline and concentration.

The Scherzo of the third movement ranges from F-sharp minor to F major and is almost avish in design. The whole movement is built up from a motif of three notes, heard first in the piano in octaves, then illuminated "by rainbow-like keyboard arpeggios. In a letter to the composer, Clara Schumann wrote of this particular movement, "I loved very much indeed the third movement which like a beautiful girl sweetly frolicking with her lover—then suddenly in the middle

In the *Floscio Presto agitato* the Sonata returns to symphonic dimensions.

The Third Sonata reflects a reflective Brahms. His form is terse and concentrated, has a rugged virility, a powerful, massive weightiness and a rich treatment of the piano sonata, often using what he had accomplished. He follows the advice of his friend, Joachim Böhme, and, of course, Mme. Schumann, yet it was his own personal experience that gave him the strength to write such works for he scrupulously guarded what he thought should represent himself. Perhaps Clara Schumann's opinion best summarizes the effectiveness of the Third Sonata: "I have never heard anything like it before and I have once given it a hearty round of applause."

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1965-The Shadow Of Your Smile

1964-Hello Dolly

1963-The Days Of Wine And Roses

1967-The Knack-Say Say Say

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1970-The Time Has Come Today

1979-The Train Of Love-Death

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## Pete King Chorale



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What Kind Of Fool Am I

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Days Of Wine And Roses

ASCAP 2-25

Theme From Exodus

ASCAP 2-183

### Side Two

The Shadow Of Your Smile

ASCAP 2-142

Volare

ASCAP 2-26

Michelle

BMI 1-50

The Battle Of New Orleans

BMI 1-23

Moon River

ASCAP 3-17

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**Can't Take My Eyes Off You**  
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**All I Need Is A Girl**  
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SIDE ONE  
DON'T LET ME GO ■ ALL I NEED IS A GIRL ■ BY THE TIME I GET TO PHOENIX  
LITTLE GREEN APPLES ■ DIDN'T WE ■ ALMOST CLOSE TO YOU

## SIDE TWO

THE LOOK OF LOVE ■ CAN'T TAKE MY EYES OFF YOU ■ ALL YOUR LAUGHTER  
THIS IS MY LIFE ■ McARTHUR PARK ■ TIME AFTER TIME

Arranged & Conducted by Joe Parnello  
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A VIDAM Production

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except for "Don't Let Me Go"  
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Robert Whitney



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**Symphony no. I Opus 9**

**Robert Whitney** conducting the Louisville Orchestra

- I Alla breve
- II Adagio con molte passioni
- III Moderato - Allegro
- IV Tableau and Dance

Peter Racine Fricker was born in London on September 5, 1920. He was educated at St. Paul's School, London, and then entered the Royal College of Music, where his main studies were composition and Organ. From 1940 to 1946 he was in the Royal Air Force, serving in England and in India. After the war, he resumed his composition studies with Matyas Seiber, the Hungarian composer and student of Kodaly, who had lived in England since 1935. The first of Fricker's works to be heard widely were the Wind Quintet (Clement's Prize, 1947), the First String Quartet, and the First Symphony (Koussevitsky Award, 1949). Since then he has composed three more symphonies, an opera, *The Story of Adonis*, a piano concerto, a violin concerto, a piano concerto, a viola concerto, and a number of chamber works; he has also written two radio operas, and music for ballet and film.

He was Director of Music of Merton College in London from 1952 to 1964, and Professor of Composition at the Royal College of Music. He was also active in committee work, notably with the Composer's Guild of Great Britain, the Arts Council of Great Britain, the British Broadcasting Corporation, and the Royal Philharmonic Society. He joined the faculty of the University of California at Santa Barbara in September 1964. His awards include an Honorary Doctorate from Leeds University, the Freedom of the City of London, and the Order of Merit of the Federal Government of West Germany.

**Notes by the composer**

My First Symphony was written in 1948 and 1949. It was preceded by a Wind Quintet, Opus 5, Three Sonnets of Cecco Angiolieri da Siena, for Tenor and Seven Instruments, Opus 7, and the First String Quartet, Opus 8 – and of course a number of student works, now withdrawn. The Symphony was first performed at the Cheltenham Festival of 1950, and shortly after that in Hamburg, Brussels and Australia.

Like many composers before me, I relied on tradition in many ways in a formal, large-scale work early in my career. I was 29, but nearly six years had been spent in uniform.) The orchestra is a normal large one, with the addition of harp and piano; I have omitted these instruments in my three later symphonies. There are four movements, with the slow movement in second place, and a scherzo-type movement in third.

The first movement is a sonata-allegro, with the usual formal structure: presentation of material, its discussion, and a shortened recapitulation. The opening section uses a kind of moto-like theme with a rising third and a falling seventh – this section gives the impression of being a slow introduction to the rest of the movement, but this is deceptive. The metronome mark remains the same throughout the exposition, but the note values in the second section are eighth and sixteenth notes, instead of the quarter notes or longer of the opening. The development, after a quiet start, is for the most part a continuous development of the various ideas in the elaborate fugue. The quiet coda is finally dominated by a "piano" dynamic.

The slow movement is in an arch form, rising to a big climax over an insistent rhythmic figure in the brass. The two main ideas are heard at the opening of the movement: a rising and falling figure in the strings, and an oboe solo, repeated on the clarinet.

The third movement *Tableau and Dance*, is in scherzo and trio form, with the opening Tableau, rather static in rhythm, appearing again to link the trio to the return of the Dance, and also to form the coda.

The finale, *Moderato - Allegro*, can best be described as a condensed sonata-allegro. After the introduction, there are three main ideas: a wispy and fleeting atmospheric section, a broader theme introduced by the violins, and a canonic section for the high first and second violins, supported by a cross-rhythm ostinato. There is no separate development; the recapitulation is also the development, with the theme from the *Moderato* appearing as well, particularly at the beginning of the coda.

Peter Racine Fricker.

*argo*

# VAUGHAN WILLIAMS

Fantasia on Christmas Carols - O Clap Your Hands

Lord, Thou Hast Been Our Refuge

O Taste and See

Antiphon

PartSongs



# VAUGHAN WILLIAMS: CHORAL WORKS

ZK 34

## Fantasia on Christmas Carols – O Clap Your Hands – Lord, Thou Hast Been Our Refuge – O Taste and See – Antiphon – Partsongs

Side One

1. FANTASIA ON CHRISTMAS CAROLS – Hervey Alan (bass-baritone) Choir of King's College, Cambridge and London Symphony Orchestra, directed by Sir David Willcocks. # 1962 11.34

2. TWO ELIZABETHAN PART SONGS – WILLOW SONG (Othello) and O MISTRESS MINE (Twelfth Night) – Choir of King's College, Cambridge, directed by Sir David Willcocks. # 1960 3.03

3. THE TURTLE DOVE – Lindsay Haworth (baritone) Choir of King's College, Cambridge, directed by Sir David Willcocks. # 1960 3.13

4. THREE SHAKESPEARE SONGS – Choir of King's College, Cambridge, directed by Sir David Willcocks. # 1960 6.43

SIDE ONE

- I. FANTASIA ON CHRISTMAS CAROLS**

The first of God, the Truth of God, the God of love;  
Therefore don't turn me from your door, But keep both rich & poor.  
The first thing which I will relate, Is that God did man create.  
Then after this was God done, Cause to place them both in Paradise.  
And there they dwelt in joy, And there they did abide.  
And they did eat, what was sin, And then their run did begin,  
Runned both, both you and me, And us all other men.  
Our voices were then heard, And then our voices did reperce,   
And so a promise soon did run, That would redeme us by his son,  
That we should be saved, And then we should have no more sin.  
Christ our blessed Saviour was born on Christmas day  
To bring us salvation, And then we should have no more sin.  
O we wish you the comfort and lots of joy  
Christ our Blessed Saviour now in the manger lay.  
He did come to us to bring us salvation, And then we should have no more sin.  
The Blessed Virgin Mary unto the Lord did pray, —  
Hail Mary full of grace, Our Lady of the Assumption.  
On Christmas night all Christians sing To hear the news again,  
How great news, of joy, great news, of salvation.  
The birth of the King, the birth of the King birth,  
The birth of the King, the birth and life and health come in its place.  
Angels and men with my joy sing, All for to see the new-born King.  
From out of darkness we have light, Which makes the angels sing this night,  
From out of darkness we have light, Which makes the angels sing this night.  
God give our generation, who live both far and near,  
Glory to God and peace to men. Both now and evermore Amen.

## 2. TWO ELIZABETHAN PART-SONG

- (The Willow Song (Othello))  
The poor soul sat sighing by a  
sycamore tree,  
Sing all a green willow;  
Her hand on her bosom, her head  
on her knee,  
Sing willow, willow willow,  
The fresh streams ran by her,  
and murmur'd her moans  
Sing willow, willow willow;  
Her salt tears fell from her, and  
soften'd the stones;  
Sing willow, willow, willow,  
Sing all a green willow must be my  
garland.

Youth's a stuff will not endure

### 3. THE TURTLE DOVE

- Fare you well, my dear, I must be gone,  
And leave you for a while;  
If I roam away I'll come back again,  
Though I roam ten thousand miles.  
So far thou art my bonny lass,  
So deep in love, am I;  
But I never will prove false to the bonny lass I love,  
Till the stars fall from the sky.  
The sea will never run dry, my dear,

Side Two

1. WASSAIL SONG – Elizabethan Singers conducted by Louis Halsey. ♪ 1966 2.35

2. BUSHES AND BRARS – Elizabethan Singers conducted by Louis Halsey. ♪ 1966 3.14

3. DOWN AMONG THE DEAD MEN – Elizabethan Singers conducted by Louis Halsey. ♪ 1966 1.32

4. ANGELSON (FROM FIVE MYSTICAL SONGS) – Choir of St. George's Chapel, Windsor, directed by Dr. Sidney Campbell, with John Porter (organ). ♪ 1973 3.22

5. LORD, THOU HAST BEEN OUR REFUGE – Choir of St. John's College, Cambridge directed by George Guest; with Peter Owen (trumpet) and Brian Rundell (organ) ♪ 1963 7.56

6. O TASTE AND SEE – Choir of St. Michael's College, Tenbury, directed by Jonathan Wesley. ♪ 1965 1.36

7. CLAP YOUR HANDS – Choir of St. John's College, Cambridge and The London Brass Players directed by George Guest, with Jonathan Wesley (organ). ♪ 1967 2.42

#### 4. ANTIPHON

- (from Five Mystical Songs)  
Let all the world in every corner sing,  
My God and King.  
The earth is not too high,  
His praise may thither fly –  
The earth is not too low,  
His praises there may grow –  
Let all the world in every corner sing,  
My God and King.  
The Church with Psalms must shout,  
Not door keep them out:  
But above all the heart –  
Hear always the longest part –  
Let all the world in every corner sing,  
My God and King.

### S. LORD, THOU HAST BEEN OUR REFUGE.

- Lord, thou hast been our refuge from one generation to another.  
Before the mountains were brought forth, or ever the earth and the world  
were made.  
Art thou God from everlasting and world without end.  
Thou turnest man to destruction; again Thou sayest  
Come back, ye children of men.  
For a thousand years in thy sight are but as yesterday,  
Seeing that it past as a watch in the night.  
As a dream which is soon forgotten.  
They are even as a sleep and fade away suddenly like the grass.  
In the morning it is green and growth up, but in the evening it is cut down  
and become withered.  
For we continue in thy displeasure, and are afraid of thy wrathful  
indignation.  
For when That cometh all our days are gone, we bring our years to an end  
as though they had not been.  
The years of our age are three score years and ten,

yet is their strength

- Turn thee again O Lord at the last—  
Be gracious unto Thy servants.  
O satisfy us — with Thy mercy and that soon.  
So shall we rejoice and be glad in the work of our life,  
We art God from everlasting and unto ages without end —  
And the glorious Majesty of the Lord be upon us.  
Prosper thou, O prosper Thou the work of our hands,  
O prosper Thou our handy work.

Blest is the man that

- 7. O, CLAP YOUR HANDS.**  
O, clap your hands, all ye people; shout unto God with the voice of triumph.

God is gone up with a shout

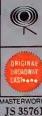
- Sing praises to God, sing praises; sing praises unto our King, sing praises:  
For God is King of all the earth; sing ye praises everyone that hath  
understanding.  
God reigneth over the heathen: God sitteth upon the throne of his holiness;  
Sing praises unto our King, sing praises.

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JOEL GREY

# THE GRAND TOUR



BY RD

Music and lyrics by JERRY HERMAN Book by MICHAEL STEWART and MARK BRAMBLE Directed by GERALD FREEDMAN

"I'll Be Here Tomorrow"

"For Poland"

"One Extraordinary Thing"

## ACT I

S. L. Jacobowsky (Joel Grey) relates that his incurable optimism has guided him well through a life of flight from one country to another in search of his place in the world ("I'LL BE HERE TOMORROW"). The Germans are advancing toward him, and Jacobowsky calmly waits outside a hotel for a man with a car for sale, by which he hopes to leave the capital. We meet two other hotel guests, a stiff-necked Polish aristocrat, Colonel Tadeusz Boleslaw Stjernski (Ron Holgate) and his orderly, Captain Wladyslaw (Stephen Winters). The Colonel has a list of undercover agents he espied Poland and is to meet a man with a flower in his lapel in the cafe of Papa Clairon in the French coastal village of St. Nazaire. The man will arrange passage for him to England so he can get the papers he needs to the Polish government in exile. The Colonel buys the car, and the train, not drive, has overruled the Colonel's plans, proposes that he and the Colonel travel together. The Colonel will have no part of it, but Jacobowsky finally persuades him to do it FOR POLAND, and our Grand Tour begins.

In St. Cyrille, we meet Marianne (Florence Lassalle), a young French woman to whom the Colonel has promised to return. Mme. Vanclaim tries to persuade Marianne to leave St. Cyrille before the Germans come, but she will do nothing of the kind ("I BELONG HERE"). Late that night the care bearing Jacobowsky, the Colonel, and Sashinowski arrives outside Marianne's house. The Colonel, who has been drinking, wakes Marianne with music ("MARIANNE"), and although she is reluctant to leave St. Cyrille, Jacobowsky persuades Marianne that the best way to fight for her home is by leaving and remaining free. As she sees the Colonel's plan working, she takes her hat for safekeeping, they hurry to catch a local train heading west ("WE'RE ALMOST THERE").

The train is halted by a bombed-out rail section, and the group moves on to its next mode of trans-

JAMES M. NEDERLAND, DIANA SHALALA, JACQUELINE COLE  
JOHN DILLON, ROBERT KELLY, ROBERT RICHARDSON, LINDA PUGH

# JOEL GREY

## THE GRAND TOUR

music and lyrics by

JERRY HERMAN

book by

MICHAEL STEWART and MARK BRAMBLE

based upon the original play JACOBOWSKY AND THE COLONEL, by Franz Werfel  
and the American play based on the same by S. N. Behrman

also starring

RON HOLGATE

with

STEPHEN VINOVICH, GEORGE REINHOLD, GENE VARRONE, CHEVI COLTON

GLEN KEASBY, TRAVIS HODSON, JAY STUART

and

FLORENCE LACEY

costumes by

MING CHOU-LEE THEATRE OF ALBREDON MARTIN ARDENSTON

orchestrations by

PETER J. LANS

music direction by

MERCEDES ELLINGTON

lighting by

VINCENZO PRESTI

choreography by

DONALD SADDLER

directed by

GERALD FREEDMAN

produced for records by MIKE BERNIKER and JERRY HERMAN



Jerry Herman and Joel Grey



"You Like"

## THE CAST

*in alphabetical order*

Bjarne Buchtrup, Chevi Colton, Carol Doran, Joel Grey, Ron Holgate, Travis Hudson, Kenneth Kantor, Jack Karcher, Grace Keagy, Florence Lacey, Debra Lymon, Michael Marshall, Bob Posen, Stan Page, Tina Paul, Jay Pierce, Linda Posner, Thomas Rakow, George Reinhold, Paul Soden, Jo Spots, Jay Stuart, Gene Varrone, Jeff Vealey, Stephen Vinoch, Mark Waldrop, Bonnie Young.

Swing Dancers: Bronna Lipson, Jeff Richards

*"I Love The Grand Tour! Joel Grey is one of the consummate Broadway artists of our time. I liked Jerry Herman's unaffected and caustic turn; tuneful comedy; embellished with his own flip brics. If ever! This is a happy show, full of charm and decent sentiment."*

Clive Barnes, *The New York Post*

*"The Grand Tour is endearing, exuberant and poignantly human. Joel Grey has never done finer work... The score is as romantic as candlelight and wine."*

T. E. Kalens, *Time Magazine*

*"The good news is that 'The Grand Tour' is a big old fashioned Broadway musical with a real Broadway musical score by Jerry Herman and a real Broadway musical star in Joel Grey."*

Martin Gottfried, *Cue Magazine*

Published and mixed by Jerry Herman, Inc. Macmillan Publishing Co., Inc. Music by G. Schirmer

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Album designed by Lester Glassman

Album art by David Edward Bird

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port, the caravan of the traveling Carnival Manzoni. Jacobowsky and Marianne talk, and we see that he is slowly falling in love with her. When the Carnival stops, Jacobowsky sets up a picnic at the side of the road and entertains Marianne while she plays cards with the German officers. (MORE AND MORE LESS AND LESS). The furious Colonel challenges Jacobowsky to a duel, and they are only stopped from shooting each other by the sudden arrival of an SS Captain. To save themselves, the four masquerade as members of the Circus. Jacobowsky is the ringmaster, Sashinowski is the clown, Marianne is the dancer, and the Colonel is the emcee. (ONE EXTRAORDINARY THING). Jacobowsky is about to climb into the cannon when the Colonel indefinitely gives the game away and they are forced to end it with a smoke and confusion.

They meet several hours later. Jacobowsky has arranged for a truck hauling nets to take them to the coast, but he will not go. It is time for him to head south to Spain and safety. But in his rush the Colonel has left the papers behind! Moments too late, Jacobowsky finds the papers and inspired by the death and the thought of seeing Marianne once more, he starts off to find her and the Colonel in St. Nazaire.

## ACT II

Jacobowsky, on his way to St. Nazaire aboard a small barge, reflects the one person who has never been a part of his life (MRS. S. L. JACOBOWSKY). When he arrives at Papa Clairon's, he finds Marianne waiting for him. She wakes Marianne with music ("MARIANNE") for the underground contact with the flower in his lapel (WEDDING CONVERSATION). The guests are overjoyed to learn that Jacobowsky is a famous author and historian, and that he can entertain the wedding (MASTERPIECE). As the ceremony is concluded, the guests have time to scramble to safety as the Nazis enter. A man who remains behind is revealed to be

Nazis as a Gestapo agent, but in fact, he is the Colonel's contact. Realizing that the кафе is no longer safe, he sends a waitress to intercept the Colonel and tell him the meeting place has been changed to 23 Rue Macé, to the relief of Marianne.

En route to the cafe and now very much aware of the fate of the missing papers, Marianne, the Colonel, and Sashinowski agonize over their loss. The Colonel realizes how much like Jacobowsky he is—running, hunted, and in fear of his life. (I THINK, I THINK!). Arriving on a bicycle the waitress tells them of a new meeting place.

At 23 Rue Macé, the command of the Sisters of Charity, the Germans have come to billet their troops in spite of Mother Madeline's outrage. The four nuns arrive for their meeting and overpower the Germans. The Colonel is forced to kill the SS Captain, and Jacobowsky throws the other three into the cellars and gives the Colonel the secret papers. By now the last barriers are down between the two men, and we see that Jacobowsky and the Colonel are friends at last (YOU LIKE).

Later that night on the wharf outside St. Nazaire, the colonel and the Colonel will be separated. But the four Sashinowski will not go but will return to Poland and fight the Nazis there. Jacobowsky, though he knows that there is no place for him in France, insists that Marianne leave with the Colonel. Jacobowsky's flight will continue, but this time with a difference: he has found a place to call home. (HOME). And when, what can stop him from finding his place in the world? His Grand Tour is just beginning ("I'LL BE HERE TOMORROW: Reprise).

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(Tchaikovsky)  
Recorded in Orchestra Hall, Chicago, April 19, 1957

**Recording Engineer: John Crawford**

(Mendelssohn)  
Recorded in Symphony Hall, Boston,  
February 23, 25, 1959

**Remastering Engineer: Edwin Begley**

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**HEIFETZ**

**Tchaikovsky/Concerto in D, Op. 35**

**Mendelssohn/Concerto in E Minor, Op. 64**

**Fritz Reiner/Chicago Symphony**

**Charles Munch/Boston Symphony**

When in the spring of 1878 Tchaikovsky completed his violin concerto, he dedicated it and presented it to Leopold Auer, who was perhaps the most noted virtuoso and certainly the greatest teacher of his time. But Auer pronounced it unplayable—so terrifying were its difficulties—and even Joseph Kek, who had advised the composer on technical matters in the writing of the solo part, showed no desire to play it in public. In despair Tchaikovsky withdrew the concerto.

Nearly four years passed without a performance. Then another Russian violinist, Adolf Brodsky, defied its perils and played it in Vienna (December 4, 1881). "It is wonderfully beautiful," wrote the composer. "One can play it again and again and never be bored, and this is a most important circumstance for the conquering of its difficulties. The work had at last been heard, but success was not immediate. The audience hissed loudly, and eight of the ten reviews were extremely slashing." That phrase is certainly not too strong for the withering blast from the notorious critic Eduard Hanslick. In his now famous review he cruelly abused the concerto, stating, among other things, that "the violin is no longer played; it is yanked about, it is torn asunder, it is beaten black and blue" and that the work "brings to us for the first time the horrid idea that there may be music that stinks in the ear."

But the concerto made its way around the world and to the forefront of the repertoire, even Auer eventually played it, and—perhaps more important—he introduced it to the young prodigy of whom he was so proud: Jascha Heifetz.

There is no need to discuss this incandescent music analytically. It is not, and is not intended to be, a projection of the profound and passionate feelings of a Beethoven, the calculated dramatics or Olympian heights of a

Brahms, though to be sure it is passionate, dramatic—at moments full of sentiment and, in the most precise sense, philosophical. Its purpose, quite legitimately, is to exploit—in and against a setting of voluptuous orchestral splendor—the ultimate tonal and technical resources of the violin. And it succeeds.

It is impossible to dissociate Tchaikovsky's music from the folk music of his country, just as it was impossible and undesirable for the composer to dissociate himself from the Russian *mélis*. Nevertheless, its influence is filtered through the mind and spirit of an urban, sophisticated artist; the resultant flavor is delicately touched with escholat rather than with the earthier flavor of garlic.

Melancholy, sometimes progressing to abysmal depths, is another quality of Tchaikovsky's music so frequent as to be characteristic, but one finds little of it here. In the *Canzonetta* there is sometimes a wistfulness, but it is certainly not sad, nor persistent, though it is clearly Russian and typically Tchaikovsky. And in the final movement the solitary flame of the solo violin sets off a conflagration over rhythms of healthy violence and impetuous drive. One is convinced that the solo violin and the orchestra, alone or together, can do no more.

Mendelssohn's E minor violin concerto, which has been called the most perfect ever written, was composed for Ferdinand David, one of the finest German violinists of the early 19th century—Joachim was among his pupils. Mendelssohn admired David's playing and had had him appointed concertmaster of the Gewandhaus Orchestra in Leipzig, which he had taken over in 1835 and which he made one of the finest ensembles in Europe. David, in turn, admired Mendelssohn's music and urged him to write a concerto for him.

In a letter dated July 30, 1838, the composer wrote to David, "I should like to write a violin concerto for you next

winter. One in E minor is running in my head, and the beginning does not leave me in peace." Mendelssohn started actual work on the concerto but then had to lay it aside in favor of more pressing things; however, David kept at him. "It is nice of you to press me for a violin concerto," wrote the composer from Hochheim the following year. "... if I have a few propitious days here, I'll bring you something. But the task is not an easy one. You want it to be brilliant, and how does such a one as I do this? The whole of the first solo is to be for the E string!" David continued to coax Mendelssohn and to serve as an invaluable technical guide until the score was finished, September 16, 1844. It was first played at a Gewandhaus concert, March 13, 1845, with David as soloist and Niels Gade conducting.

The concerto is Mendelssohn at his best. From first to last it is a polished and beautiful lyric expression and is one of the most completely "violinistic" works in the concerto repertoire. Every bar if "sounds"; every effect comes off. There is no break between movements, even the first-movement cadenza, while a soliloquy of beguiling eloquence, being less an episode than an integral part of the whole. The concerto is one continuous line moving from the breadth and passion of the Allegro through the dreamlike calm and mystery of the Andante to the sprightly vigor of the finale. To the very end supreme exultation and supreme refinement go hand in hand.

At his very first concert in Russia, Heifetz played the Mendelssohn concerto, and he now owns the instrument on which David played the premiere: the priceless Guarnerius dated 1742 and called the "David Guarnerius." It was the violin Heifetz used for this recording of the E minor concerto.

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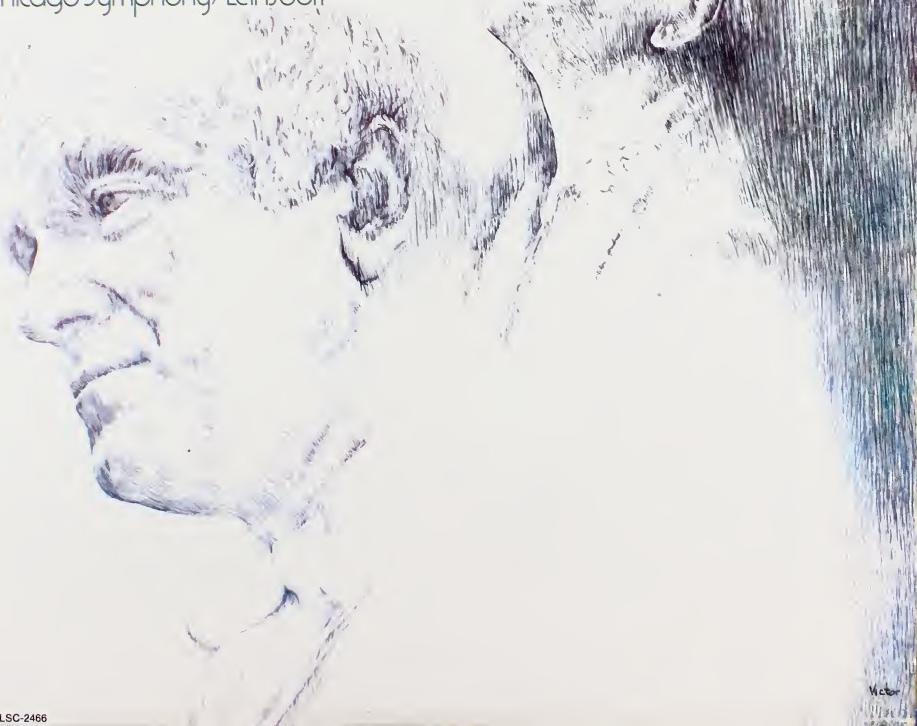
"He [Richter] plays it about as excitingly and beautifully  
as it can be played, with a rhythmic tension and a melodic suppleness  
that make it seem electrifyingly fresh and vibrant."  
—New York Herald Tribune

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Sviatoslav

# RICHTER

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Chicago Symphony / Leinsdorf



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BRAHMS  
CONCERTO No. 2 in B-flat, Op.83

Sviatoslav

# RICHTER

Pianist  
Chicago Symphony/Erich Leinsdorf  
Conductor

**W**HEN Sviatoslav Richter walked on the stage of Orchestra Hall for his American debut with the Chicago Symphony Orchestra—the date was Saturday night, October 15, 1960, and worth remembering—many widely suspected of being the dark horse in the pianistic derby, the laudily mesmerized audience started to shout a split second before Sviatoslav and Erich Leinsdorf put a crashing period to the Brahms' Concerto in B-Flat, just that many more people knew that he belongs to the winner's circle with the great pianists of all time.

When two days later Richter returned to Orchestra Hall to make his first American recording, nothing was changed, but it was amplified. To the audience reaction, "What a pianist!" was added the orchestra's accolade, "What a pro!"

The double-barreled triumph was no mere sensation; Richter's name and fame have gone indelibly into the echoes of an auditorium that has heard them all. A virtuoso technician, a brilliant musician with a probing mind as intuitive as informed, he is an incandescent artist.

Since the Soviet stage door opened to the western world, touring Russian virtuosi have been telling us, "Wait a minute, dear Richter! It is hard for globe-trotting Americans to understand that wrench, the total displacement it must have been for Richter, who had been outside the Soviet orbit only for a brief trip to Finland, to take a ship to America at the invitation of impresario S. Hurok and come on to Chicago after a brief stopover in New York. Or to find when he arrived that Fritz Reiner, the orchestra's renowned permanent conductor, was hospitalized and unable to conduct. It was only at the last moment that Mr. Leinsdorf worked himself free of Metropolitan Opera rehearsals long enough to take police escort to the airport and rush to the rescue.

At the concert Richter walked onstage in the mounting tension that catapults the big ones who don't snap under it. Tall, sweet-faced, with a tonsured aureole of reddish hair, out he came, hands held limply before him. He looked gentle as a lamb about to be devoured by the Brahmsian bear. Until he began to play. Then his hands grew larger; they were steel or chiffon as he chose.

And out of him poured the Brahms Second of a listening lifetime. It was all things to the music. It had the great searing passages, the fierce, gnarled roots, the gossamer jest, the shadow play, the slashing brilliance, the deep song cresting over the indescribable pull of undertow. Once the ovation broke, curtain calls were insatiable. It

was a kind of pandemonium, and no one who experienced it can be quite the same again, at least about the Brahms Second Concerto.

When Richter began the recording session two days later, he had changed pianos. They say he likes to be surprised, even shocked, by them. So the sympathetic Steinway of the concert had given way to No. 33, favored by other pianistic greats. It had been moved into Orchestra Hall at 5:30 in the morning. The tuner was on hand at 6. Richter was persuaded to be a little later, but not much.

A man who keeps cells recording sessions "the torture chamber." It could be true. Who would give fourth-dimension participation? No assurance that a minor blur, or even a major mishap, will be swept aside and forgotten in the surge of great performance. A blur means a retake. The pianist may have played the trials of his life, only to have a faint bloop elsewhere mar the take. Or the oboe, the horn, the cello—anyone who had just sighed with silent relief at a pitfall successfully put in its place. Such are recording sessions. No one complains. They stop, confer, the voice from outer space numbers the take, and they start again. This is where you separate the men from the boys.

At the first stop for playback the stage elevator made off with No. 33 and returned with Richter's concert choice, plus which Richter received it as one recovers lost love. The more he played the better he played, tapping inexhaustible resources of strength in that deceptive relaxation. The piano began to sing like one bewitched. The orchestra men locked arms and each other, with love and pride. At every repeated passage they went even more freshly than before—with Richter leaping up with Marceau hands to illustrate. Suddenly the whole thing meshed in the kind of performance recording engineers must pray for as before a shrine. The formidable, man-killing scherzo went off in one virtuosic sweep as in the blessed concert hall.

They say that never before had Richter recorded in less than three days' time. Yet out of this grueling, joyous one-day session came something for the ages. After the orchestra was applauding Richter and Richter was applauding the orchestra, and Leinsdorf, speaking German to the one and English to the other, and sometimes getting his languages mixed, was applauding them all. There are times when a recording session begins in a torture chamber and ends in a ball.

— CLAUDIA CASSIDY

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# MATTIE JOHNSON AND THE STARS OF FAITH

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"MORE TIME TO PRAY"

# MATTIE JOHNSON AND THE STARS OF FAITH

Since this group began their career in the District of Columbia, eight years ago, Mattie Johnson and The Stars of Faith have appeared in churches, concert halls and auditoriums all over the United States and Canada, spreading the gospel in song. They have won awards "galore," being nominated as the "#1 Female Group by the Radio Music Hall, Washington, D.C. and as the Outstanding Female Group of the Year by several organizations and societies as well. The group was also the recipient of the Outstanding Group of the Year Award by the Gospel Music Academy, Inc. (which is the highest award offered by this organization).

Mattie Johnson — writer, arranger and lead vocalist of the group is a very ardent worker in the field of gospel, a very spirit-filled individual and a true warrior possessing a very humble and modest attitude that has won the respect and love of singers and laymen alike. Mattie is blessed with a voice that can electrify any audience. She has a range that can allow her to switch gears from very beautiful soprano tones to fantastic growls and squalls. A "dynamite spiritual sparkplug" best describes this sister of the gospel. Mattie is a member of the St. Anne Pentecostal Church, Washington, D.C.

The team of Mattie Johnson and The Stars of Faith is managed by Mrs. Martha Taylor, affectionately known as "Momma Taylor." Mrs. Taylor is the founder and organizer of this group and the mother of Mattie and Frances. A native of Aiken, South Carolina, Mrs. Taylor, who believes firmly in prayer, often quotes, "a group that prays together, stays together." Singing alto with the group, she adds a true touch of quality. Mrs. Taylor is a member of Second New St. Paul Baptist Church, Washington, D.C.

Ms. Frances Taylor, a native of Aiken, South Carolina and a beautiful personality, sings a driving tenor with the group. She is a member of the Park Road Community Church, Washington, D.C.

Ms. Linda Tyson, a very energetic individual who really gives moving force to the group as she bellows out her evocative lyrical soprano tones is a native of Newport News, Virginia, and a member of the Mt. Airy Baptist Church of Washington.

Ms. Debra Gambill, who hails from Galax, Virginia, sings a magnificent mezzo-soprano, allowing her to fill in any necessary voice. Debra is a member of the St. Jude Baptist Church of Washington, D.C.

Clarence Beckwith, pianist for the group, is a native of Wilson, North Carolina. He has played for several groups in his hometown of Wilson and the District of Columbia. He is a member of the Word of God Baptist Church of Washington, D.C.

This album offers to the listener what may be termed as "true gospel in its fullness," yet it also projects a sound of "today" as well. Listen to this album, and I am certain that you will agree that Mattie Johnson and The Stars of Faith are definitely gospel artists in their own right. This their first album is the result of many prayers, dedication and superb talents thus making it a great contribution to the world of gospel music.

—ROLAND A. JOYNER  
Executive Director  
The Gospel Music Academy, Inc.

OF WASHINGTON, D.C.

STEREO

## "More Time To Pray"

### SIDE ONE

- 1—HELP ME LORD  
(R. Joyner)—3:06  
Loko Music (BMI)
- 2—GOD'S GIVING  
(M. Johnson)—3:58  
Loko Music (BMI)
- 3—JESUS IS MY ONLY FRIEND  
(Public Domain)—2:25
- 4—ALL GOD'S CHILDREN GOT SHOES  
(Public Domain)—2:05

### SIDE TWO

- 1—I NEEDED YOU JESUS  
(R. Joyner)—2:45  
Loko Music (BMI)
- 2—IT'S IN MY HEART  
(Public Domain)—2:20
- 3—MORE TIME TO PRAY  
(Public Domain)—2:42
- 4—I SHALL BE FREE  
(R. Stuart/B.C. Mabry)—3:59  
Loko Music (BMI)
- 5—GOD IS NEVER WITHOUT  
A WITNESS  
(R. Joyner)—2:12  
Loko Music (BMI)

Produced by  
FRED McGRUFF

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MR. AND MRS. RAYMOND TAYLOR  
whose faith, patience, love and many  
sacrifices made this album possible.

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PERSONNEL: Mattie Johnson and The Stars of Faith; Clarence Beckwith, Roland Joyner, piano; Robert Graham, drums; Ralph S. Hodnett, bass guitar; Lloyd Moore, lead guitar; H. Carlton, organist.

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1. On Green Dolphin Street
2. Stardust
3. Like Someone In Love
4. Gone With The Wind
5. I Remember You

SIDE TWO

1. I Only Have Eyes For You
2. Someone To Watch Over Me
3. The More I See You
4. Don't Worry 'Bout Me
5. I Can't Get Started

PERSONNEL

MORGANA KING:Vocals BILLY TAYLOR:Piano WARREN ODZE:Bass  
STEVEN LASPINA:Drums JOHN KAYE:percussion PHIL WOODS:Alto Saxophone

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*Morgana King*

**STARDUST**





Schubert

# Die Zwillingsbrüder

The Twin Brothers

Helen Donath · Nicolai Gedda · Kurt Moll  
Dietrich Fischer-Dieskau

Chorus & Orchestra of the Bavarian State Opera, Munich  
Wolfgang Sawallisch



Schubert

# Die Zwillingsbrüder

Helen Donath, Nicolai Gedda, Kurt Moll  
Dietrich Fischer-Dieskau

Chorus & Orchestra of the Bavarian State Opera, Munich  
Wolfgang Sawallisch

Opera in One Act. Libretto by Georg von Hofmann.  
Dialogue arr. Gisela Schunk

## The Cast

The Mayor

Lieschen, his

daughter

Anton

The Magistrate

Franz Spiess

Friedrich Spiess

KURT MOLL, bass

HELEN DONATH, soprano

NICOLAI GEDDA, tenor

NANS-JOACHIM GALLUS, bass

DIETRICH FISCHER-DIESKAU, baritone

## SIDE ONE

Overture

No. 1 Verglüht sind die Sterne

Introduction: Anton and Chorus

No. 2 Vor dem Busen möge blühen

Duet: Anton and Lieschen

No. 3 Der Vater bringt wohl immer Kind mich nennen

Lieschen's aria

No. 4 Mag es stimmen, dornen, blitzen

Franz's aria

No. 5 Zu rechter Zeit bin ich gekommen

Anton, Lieschen, Anton, Franz and the Mayor

SIDE TWO

No. 6 Liebe seuge Muttererde

Friedrich's aria

No. 7 Ich dir will ich gehören

Duet: Lieschen and Anton

No. 8 Wagen Sie Ihr Wort zu brechen?

Terzett: Lieschen, Anton and Franz

No. 9 Pack' ihn, führ ihn vor Gericht

Duet: Lieschen, Anton, Franz, the Magistrate and

Choir

No. 10 Die Brüder haben sich gefunden

Concluding Chorus

Only a decisive success in the theatre could bring wealth and fame to a composer. That was the rule until well into the nineteenth century, especially in opera-crazy Vienna. That is why Franz Schubert, who had no money, had to wait for his first theatrical operas, "Singspiel" (operas with set pieces and spoken lines), farces, incidental music for plays and song inlays — although they, in the final analysis, were relegated to his name. He set the music "Die Zwillingsbrüder" (The Twin Brothers) ("comedy of play and opera with alternating songs and spoken dialogue) by Goethe and farcical comedies by Kotzebue, weak librettos of friends and actors, written for participation contests, romances by the highest nobility, and also wrote French comedies. Literally a pile of dramatic scores, fragments and sketches heaped up between 1814 and 1827. Until the very last Schubert thought that he could force success on the stage. The

same way, he wanted to add to the value of the time and make connections so that he could have earned his living as a professional composer. Not one of his dramatic compositions proved lasting; the texts were not always alone responsible.

Around 1820, when Schubert felt the pressure of the free-lance musician's precarious situation especially strongly, he picked up work at the theater, the orchestra, which held no much promise either. In the winter of 1819/20 — the completion date noted on the score — he reads 19 January 1819 — Schubert wrote an overture and ten musical numbers for a one-act farce entitled "Die Zwillingsbrüder". The libretto had been adapted from the French comedy "Le Deux Valentins" (The Two Valentines) by Georg E. von Hofmann, the Secretary (dramaturg) of the "Theater am Kärntnertor", who was an experienced theater director and who, a few years later, was to become the Schubert's teacher. The music must have been play "Die Zaubersharfe" (The Magic Harp). Collaboration with Hofmann was brought about by Johann Michael Vogl who was the first style-setting interpreter of Schubert's songs and was a member of the Kärntnertor ensemble. Reviewers of the time in Vienna delayed the premiere. The opera houses fell over one another trying to stage as many Rossini operas as possible. Hence, the Kärntnertor Theater could give Schubert's "Die Zwillingsbrüder" its first performance only on 14 June 1820. Vogl was cast as the two twins Friedrich and Franz. The work received seven performances; in other words, it was a moderate success. It remained unpublished for a long time; the piano score did not appear until 1972, and the orchestra parts were added a later.

The case is also interesting for the musical form of the Singspiel which had been in vogue since the time of Weigl, Gyrowetz and Wenzel Müller: easy-to-grasp melodies, song-like arias, romantically tinged choruses, short forms and light, transparent instrumentation. The comic Mozartian overture in D major begins with an A section which draws comparison with Schubert's fifth symphony of 1816, while the second subject and the richly developing development section point toward the end of the "Trotz' quiet' nicht was" composition. Approximately the same effect is obtained by discriminating harmonic progressions, rhythmic finesses and careful scoring (wind instruments) Schubert attempted to introduce new colour into the musical pattern of the Singspiel. The action draws its life from the music, and the music from the action. As far as well as at the Volkstheater in Vienna; Friedrich and Franz are portrayed by the same bass, Vogl, the initiator of the work, thus assumed a special role written for him. The alternating appearance of the two brothers in pairs or in pairs with Lieschen and Anton, into painful strains until finally the C major finale brings the two and the brothers are reunited. The melody line in Lieschen's aria "Der Vater mag wohl Kind nennen" or in Friedrich's aria "Mag es stimmen, dornen, blitzen" is highly typical of the emotional world of the "Schöne Müllerin". Franz's first song (No. 4) still follows in the steps of Gluck and Cherubini. The second song (No. 5) is a clear example of the "Mozartean" style. The highly expressive introductory chorus in B flat major already displays the melancholy gracefulness of the music to "Rosamunde". Characteristically, the reflecting passages — especially the arias No. 3 and No. 6 — are worked out with utmost care. In these passages that express the lyrical Schubert, the composer of emotional conditions rather than of dramatic actions.

## The Plot

Introduction (No. 1): With the serenade "Verglüht sind die Sterne, der Morgen graut", Anton wakes Lieschen on her eighteenth birthday, the last day of their betrothal. Joyfully, Lieschen greets Anton. She is delighted by his bouquet of flowers and joins him in the love duet (No. 2) "Vor dem Busen möge blühen, was die Liebe dir verehrt".

The betrothal of the two lovers has had to wait until this day because Lieschen's father, just after her birth, had promised to wed his little daughter to Franz Spiess if Franz returned to his home village from the French Foreign Legion within eighteen years.

Lieschen sings of an awakening feeling of love in her aria (No. 3), dass ich kein Kind mehr bin", and Lieschen's father promises to honor his son-in-law.

But calamity is already on its way in the form of Franz Spiess. A hard-boiled, gruff Foreign Legionnaire confronts us in his aria (No. 4) "Mag es stimmen, donnern, blitz'en" — This legionnaire insists on his rights, he never loses his entreaties can never be denied. He is determined to honor his Liebster.

Quartet (No. 5): Triumphant, Franz sings "Zur rechten Zeit bin ich gekommen"! Now and then the lovers Lieschen and Anton vow: "Im Sturm lass uns mutig stehen", and Lieschen's father promises to wed his son-in-law again. Angry, Franz promises to the magistrate to collect the 1,000 thalers he had been deposited eighteen years earlier as Lieschen's dowry.

Lieschen and her father are already back home when a second leggonnaire appears on the scene. It is Friedrich Spiess, Franz Spiess' brother, who is a simple, fat, half-blind, half-deaf, half-demented, goodhearted man. He greets his home village with the aria (No. 6) "Liebe, teure Muttererde, sieh, dein Kind, es kehrt zurück".

Coming out of the door of his house Lieschen's father is surprised to find his brother completely changed again, not suspecting that this Spiess is the villain. It is surely the most favourable moment to persuade Herr Spiess to change his mind. Lieschen tries it herself. With tender words of affection she begs for — or does she receive? — his consent to her marriage with Anton. For Friedrich is a simpleton, he does not understand the meaning of the word "consent" and he does not understand it just as confusing as the dowry that the magistrate forces him to accept and that has by now increased to 1,200 thalers because of the interest.

Friedrich follows the magistrate to his office to sign the receipt for the money; whereupon Lieschen and Anton happily sing their duet (No. 7) "Nur dir will ich gehören".

Their happiness gives way to horror. Herr Spiess again insists on his marriage! In the following trio (No. 8) he attempts to separate his son from his beloved. In vain. Everyone now thinks Herr Spiess is a schizoid person. Lieschen's father is shocked. Lieschen's father is no longer willing to accept him as his son-in-law or that the villagers fall upon the wildy gesticulating Franz Spiess dragging him along. The quartet and the quintet and chorus (No. 9) "Pack' ihn, führ ihn vor Gericht" . . .

Father and daughter breathe a sigh of relief. Suddenly, Herr Spiess is again standing there before them . . .

Finally the puzzle is solved: both of the twin brothers have come back home. In and end they fall into each other's arms just as lieschen and Anton. So then "Happy ending" is sung: "Die Brüder haben sich gefunden, die Liebenden vereint, geleite sie zum Trausaal".

NOTE: KARL SCHUMANN, 1975  
translation by E. D. Echols

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CHRISTIANE BICKENBACH

Recording Engineers: ERNST RÖTHF & WOLFGANG GULICH  
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*Review not to be published before issue Nov. 27.*

**SCHUBERT**  
**"DIE ZWILLINGSBRÜDER", D.647**  
 (Libretto by von Hofmann)

Overture

No.1: Intro: Verglühet sind die Sterne  
 No.2: Duet: Vor dem Busch wölge blühen  
 No.3: Aria: Der Vater wag wohl immer Kind wich nennen  
 No.4: Aria: Mag es stürmen, donnern, blitzen  
 No.5: Quintet: Zu rechter Zeit bin ich gekommen  
 NICOLAI RODDA, HELEN DONATH, DIETRICH FISCHER-DIESKAU,  
 CHORUS OF THE BAVARIAN STATE OPERA, MUNICH  
 (Chorus Master: Wolfgang Baumgart)  
 BAVARIAN STATE OPERA ORCHESTRA, MUNICH  
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No.6: Aria: Liebe wreue Muttererde  
 No.7: Duet: Nur dir will ich gehören  
 No.8: Trio: Wegen Sie Ihr Wort zu brechen?  
 No.9: Quintet: Packt ihn, führt ihn vor Gericht  
 No.10: Chorus: Die Brüder haben sich gefunden  
 DIETRICH FISCHER-DIESKAU, HELEN DONATH, NICOLAI RODDA,  
 HILDE MOLL, HANS JOACHIM GALLUS.  
 CHORUS OF THE BAVARIAN STATE OPERA, MUNICH  
 (Chorus Master: Wolfgang Baumgart)  
 BAVARIAN STATE OPERA ORCHESTRA, MUNICH  
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**SCHEIBERT**  
**"DIE ZWILLINGSBRÜDER"**, No. 647  
 (Libretto by von Holzmann)

Sung in German

**CAST**

|                         |                            |
|-------------------------|----------------------------|
| The Mayor.              | KURT MOLL - Bass           |
| Lieschen, his daughter. | HELEN DONATH - Soprano     |
| Anton.                  | NICOLAI GEDDA - Tenor      |
| The Magistrate.         | HANS-JOACHIM GALLUS - Bass |
| Franz Spiess )          | DIETRICH FISCHER-DIESKAU - |
| Friedrich Spiess) ..... | Baritone                   |

CHORUS OF THE BAVARIAN STATE OPERA, MUNICH  
 (Chorus Master: Wolfgang Baumgart)

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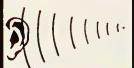
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|          | 7 CIVIL WAR MUSKET FIRE                 | .53  |
|          | 8 RACING CARS                           | 1.08 |
|          | 9 MOTOR BOAT - Approaching and Receding | .54  |
|          | 10 MOTOR BOAT - Starting, Running, Stop | 1.25 |
|          | 11 MOTOR BOAT - Speeding, Fade Out      | .35  |
|          | 12 FERRY BOAT ENGINES                   | 1.32 |
|          | 13 FERRY LEAVING SLIP                   | 1.34 |
|          | 14 FERRY ARRIVING, CARS LEAVING         | 2.06 |

### HOW TO USE THIS RECORD AND SOUND EFFECTS IN YOUR PRODUCTIONS

This recording has been pressed under the most stringent technical procedures using pure virgin vinyl in order to provide maximum quality, performance and long life as well, of course, as excellent reproduction characteristics within the audible range of 80 Hz through 20,000 Hz. While you need give the record only ordinary care, we suggest the following:

- Do not play the recording with a worn stylus.
- Do not let dust accumulate on the record.
- Handle the record by the edges whenever possible.
- Always use the sleeve provided when storing the record.
- Always store your recordings vertically not horizontally.
- Never wipe the surface of the record with anything except products made for this purpose.

SOUND EFFECTS from the "MAJOR" collection are authentic sound effects. All have been recorded from life onto the finest audio tape. None that could in any way be recorded live have been artificially produced. Using the most professional "state-of-the-art" equipment, any equalization necessary has been done to insure that the sound effects on this recording when played by you corresponds to the manner in which the sound effect is heard by the human ear. Sound Effects, being unique in themselves and essential in productions of every type, should be used by the producer with the following in mind:

- The sound effects on this recording, unlike other sound effect series, have been produced especially for the professional with NO EXTRANEous NOISE. Each Sound Effect is alone on each band. You may wish to mix effects for a total spontaneous effect. This is facilitated by "Dead grooves" before each selection. Re-recording each effect onto tape and mixing becomes much easier by "Backing" the recording on the turntable one turn or so before playback. The effect is transferred then "at speed" cleanly, with no "needle drop" distortion and the sound effect is evenly transposed. Mixing from tape then becomes simply a procedure of multiple playback onto a master tape.
- You will note that most sound effects in this series have no echo or "reverb" of any kind. This was done purposefully so that you, the user, might add whatever echo you wish where and when you want it. Under certain circumstances and conditions you may want to do this thereby giving your soundtrack a different dimension.
- Another "trick" of sound effects is the ability to be very flexible when used creatively. By speeding up or slowing down your turntable you can actually "make up" sound effects from other sound effects. While mostly it is a trial and error approach, oftentimes you can obtain surprising results. Re-recording onto tape and playing the sound effects in reverse is another "Special Effect" type of sound you can create. Many popular science fiction and "supernatural" effects are created this way.

For those involved in professional audio and visual work, such as Radio, Television, Films, Industrial and Educational AV, please inquire about the Valentino Inc. line of other production tools such as the MAJOR PRODUCTION MUSIC LIBRARY, the VIDEOSTOCKSHOTS LIBRARY and a complete service for AUDIO and VIDEO recording and duplication.

THOMAS J.

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*Major  
records*

ANRI

Fred Johnson

Fresh Revival



Anointed  
records

**Produced by Pearl Johnson**

Recorded at 21st Century Spectrum Recording Studio  
Birmingham, Alabama

**SIDE ONE**  
*I LOVE HIM SO  
 TO PROVE YOUR LOVE FOR CHRIST  
 WHERE'S THE LOVE  
 BLESSED JESUS  
 WE STILL HAVE A WAYS TO GO  
 DON'T BLAME JESUS*

**SIDE TWO**  
*ROYAL TELEPHONE  
 WHEN THE SAINTS GO MARCHING IN  
 I BOWED ON MY KNEES AND CRIED HOLY  
 GLORY TO HIS NAME  
 I'M ON THE BATTLEFIELD*



In a time when "Madison Avenue Christianity" is at its peak of exploitation of the gospel message in word and song, God has provided a man with a ministry and message "fresh" none other than Fred Johnson.

The message is fresh . . .  
 it is received daily in prayer.

The ministry is fresh . . .  
 because it is Heaven sent.

The music and songs are refreshing . . .  
 they have the touch of God.

Fred is known by many as "Mr. Gospel Excitement" and that is exactly what he is! But, when you know him personally as I have for several years, you will have to agree that he is Christianity personified. His message and songs have blessed multiple millions throughout the world. Fred is loved by one and all wherever he goes; and, you too, will love him. Receive him into your home and let him bless you.

Pastor Terry Kirk  
 Bethel Assembly of God  
 Baltimore, Maryland

# LA VIE PARISIENNE

BANDE  
ORIGINALE  
DU FILM



STEREO  
PL 37135  
F 82  
LIBO MUSIQUE



MICHEL ARDAN

présente

un film de CHRISTIAN-JAQUE

# LA VIE PARISIENNE

d'après l'œuvre célèbre de JACQUES OFFENBACH

Livret de MEILHAC et HALEVY

Avec par ordre alphabétique

BERNARD ALANE  
EVELYNE BUYLE  
JEAN-PIERRE DARRAS  
JACQUES JOUANNEAU  
DANY SAVA

GEORGES AMINEL  
CLAUDINE COLLAS  
CHRISTIAN DUVALEIX  
JACQUES LEGRAS  
CLAUDE VERNET Société de la Comédie Française

JACQUES BALUTIN  
GÉRARD CROCE  
JACQUES DYNAM  
MARTINE SARCEY

Adaptation et musiques additionnelles PIERRE PORTE  
Adaptation et Textes additionnels JACQUES EMMANUEL

Édition Musicale PEMA MUSIC  
Production GEORGES BACRI  
Chorégraphie JEAN GUEULIS

Co-production BELLES RIVES - S.F.P. avec la participation de BAVARIA Atelier

RCA Label

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GENIDIA

Seigneur

# T.A.B.U LEY

IN  
AMERICA  
USA & CANADA



Une Explosion... Une Conquête... Une Consécration : Vedette Mondiale

Saïneur  
**TABU LEY**

**EN DIRECT DE YOLA**  
**AVEC L'ORCHESTRE**  
**AFRISA INTERNATIONAL**

FACE A

**NZOTO NA NGAI SE MOKO OYO**  
 (Tabu Ley)

**NTUA BWANGA**  
 (Dino Vangu)

FACE B

**AFRICA NOW**  
 (Tabu Ley)

**I NEED YOU**  
 (Tabu Ley)



Ley, micro balladeur en mains, fait chanter le public de "Yola" (New-York) !!!



Visite à la "Maison Blanche" Washington, D.C.



"Rocherettes", à l'assaut du public, à Boston



A Los Angeles, Ley a surpris les Américains...



Dialogue Ley - public à Montréal Canada



Le duo Ley-M'Bilia salut le public de Vancouver, en conquérant...

Production et Edition : Genidia  
 Direction artistique : Tabu Ley  
 Direction technique : Mamood  
 Management : Mekanisi "Modero"  
 Photos : Mekanisi "Modero"  
 Conception et maquillage : Tabu Ley et Bazakana Bayette

Recording : Peter  
 Mixing : Peter - Ley Sergeant  
 Studio : Quadra-sonic Sound System Inc.  
 Manhattan, New York City.

Distribution :  
 Sonodisc, Paris (France)  
 Shanachie, New Jersey (USA)  
 Polygram, Nairobi (Afrique de l'Est)  
 Decclebel, Kinshasa (Zaire)

Exécution : ORCHESTRE AFRISA INTERNATIONAL

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P 1984 GENIDIA



A Dallas (Texas), Ley danse, le public bouge !



Tabu Ley assailli par la presse, à Toronto

Un succès fou, fou... et fou en Amérique !  
 Intarissable, mystérieux et mystique.

Le Seigneur Tabu Ley a pulvérisé le record  
 des productions et de succès qu'aucun africain n'a jamais réalisé  
 à ce jour aux U.S.A. et au Canada.

STEREO/AIR-10076

# THE SENSATIONAL SUNSET JUBILAIRE\$



I'M GOING AWAY

**SIDE A**

I'm Going Away 5:52  
 (Luther Barnes/L.A.M. Pub., BMG)

Lead Vocal: Luther Barnes  
 Oh Lord, Stop By Here 4:30  
 (Public Domain, Arranged by Luther Barnes)  
 Lead Vocals: Luther & Haywood Barnes

You Don't Know How Blessed You Are 4:24  
 (Luther Barnes/L.A.M. Pub., BMG)  
 Lead Vocal: Luther Barnes  
 What He's Done For Me 3:24  
 (Public Domain, Arranged by Luther Barnes/L.A.M. Pub., BMG)  
 Lead Vocals: Luther, Roy and Haywood Barnes

**Vocals**  
 Luther Barnes  
 Roy Barnes  
 Haywood Barnes  
 William Barnes  
 William Popes

**Musicians**  
 Samuel Barnes...Guitar, Organ, Synthesizer  
 Marvin Barnes...Piano, Fender Rhodes  
 Luther Barnes...Piano, Synthesizer  
 Roy Barnes...Bass  
 Donald Barnes...Drums  
 Sherod Barnes...Guitar  
 Wayne Battle...Percussions

**Additional Background Vocals and Handclaps**  
 Martha Barnes, Samuel Barnes, Marvin Barnes, Wayne Battle

**Special Thanks To**

Our Heavenly Father, With You All Things Are Possible  
 Ron Freeman, You gave us the opportunity to be heard  
 The Rev. F.C. Brown, Rev. Janice Brown, Dr. Mervin N.C.  
 Rev. Thomas L. Walker, You started all of this, thanks  
 Also, Herb Lance, Rev. Larry Jimmie, Ginn, Tom Race, Felix Morton,  
 Martha Barnes and Wayne Battle, We Love You All.

**Management**

Haywood Barnes  
 (919) 442-5460

**Other Great Albums by The Sensational Sunset Jubilaires**

AIR-10036 I'll Take Jesus For Mine

AIR-10062 God Gave Us All He Had

**PIR**  
 RECORDS & TAPES

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Executive Producer/RON FREEMAN  
 Producer/LUTHER BARNES  
 Recorded At/CHESHIRE STUDIOS Atlanta, Ga.  
 Engineers/TOM RACE and DON RADICK Atlanta, Ga.  
 Album Cover Graphics/ART OF ADVERTISING Atlanta, Ga.

**SIDE B**

He's Able 5:10  
 (Luther Barnes/L.A.M. Pub., BMG)

Lead Vocal: Luther Barnes  
 Jesus, That's His Name  
 (Lead Vocal: Luther Barnes)

Just Keep On Praying 3:00  
 (Public Domain, Arranged by Luther Barnes/L.A.M. Pub., BMG)

We've Come This Far By Faith 5:10  
 (Public Domain, Arranged by Luther Barnes/L.A.M. Pub., BMG)

Lead Vocal: Luther Barnes  
 \*\*\*1984 All Songs Published by  
 International Atlantic Music Company, BMG  
 except "Jesus, That's His Name".

Mattie Moss Clark Presents

Kenneth  
Ward  
& The  
Central  
Illinois  
Mass Choir



SOUND OF  
GOSPEL RECORDS



## Side One

**LOVE OF JESUS (5:40)**

(Kenneth Ward)

**EVERYTHINGS ALRIGHT (5:41)**

(Kenneth Ward)

**KEEP ME EVERDAY (4:32)**

(Kenneth Ward)

**DANGER (4:43)**

(Kenneth Ward)

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# Kenneth Ward

## & The Central Illinois Mass Choir

To all listening, the Central Illinois Mass Choir is grateful to God to be able to share the word message of the gospel with you. We pray that through each song, God himself will minister to each of your needs, and give you the joy and consolation of knowing with us that we all can make it to the promised land. Keep pressing, and know that you can make it.

## Side Two

**GIVE HIM GLORY (8:04)**

(Kenneth Ward)

**LORD LET ME HEAR FROM HEAVEN (9:27)**

(Elbermira "Twinkie" Clark)



Produced by Jeffery Hunt and Kenneth Ward  
 Director: Kenneth Ward  
 Executive Producer: Armen Boladian



To all the Pastors and churches who came together in unity to make this possible, our love goes out to you.

**LEAD VOCALS:** Brenda Jefferson, Ruby Ware, Tim Criss, Tammy Evans, Spencer Gibson, Lynn Washington, Burl Henderson, Mattie Moss Clark, and Kenneth Ward.

Recorded live at the Peoria Civic Center, Peoria, Illinois, October 23, 1982.

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Special thanks to: Dr. (Mama) Clark, "Twinkie" and The Clark Sisters.



Mixed at PAC 3 Recording Studios, Dearborn, Michigan  
 Photography by: Gerald Lanier  
 Album Coordination: Hazel Hollenquist  
 Album Layout & Design by: Dennis Loren



Sound of Gospel Records  
 24361 Greenfield, Suite 201  
 Southfield, Michigan 48075  
 (313) 559-1956





Digitally Mastered Recording



Side One

**DEADLY LOVE  
RANK + FILE  
DREAMS**

Side Two

**A HOUSE DEFILED  
SOMETHING'S WRONG**

Arranged and Produced by Mind's i

**André Follot**  
Fretted and Fretless Bass, Voice

**Dave Goodrich**  
Drums, Percussion, Voice

**Lenny Stearns**  
Voice, 6 and 12 string guitars

Engineered by Bill Plummer  
Mixed by Bill Plummer and Kevin Morales  
at Central Studio, Silver Spring, Md.

Cover art and concept by Dave Goodrich  
Jacket Design by Mind's i  
Graphics by Paula Fener

*Countless thanks to everyone—  
Friends and family,  
who helped support and inspire this record.*

For Mind's i information, write:

P.O. Box 6808 Arlington,  
Virginia 22206-0808

**BBTB**  
**records**

BT 1001

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STEREO

22  
HITS



2 RECORD SET

STEREO

# TODAY'S POP HITS

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22  
HITS

- INSTANT KARMA
- VENUS
- BRIDGE OVER TROUBLED WATER
- RUBBERNECKIN'
- UP THE LADDER TO THE ROOF
- OH HAPPY DAY
- EASY COME, EASY GO
- I WANT YOU BACK
- DON'T CRY DADDY
- THANK YOU (FALLETIN' ME BE MICE ELF AGIN)
- HOUSE OF THE RISING SUN
- ABC
- SPIRIT IN THE SKY
- THE RAPPER
- HE AIN'T HEAVY, HE'S MY BROTHER
- MA BELLE AMIE
- SCARBOROUGH FAYRE
- LOVE GROWS
- HEY THERE LONELY GIRL
- RAINY NIGHT IN GEORGIA
- LET IT BE
- SOMETHING'S BURNING

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# STRANGE COUNTRY

# BILLY STRANGE

## Side A

|                                    |      |
|------------------------------------|------|
| 1. DON'T THINK TWICE, IT'S ALRIGHT | 2:43 |
| 2. GUITAR COUNTRY                  | 2:10 |
| 3. ALLENTOWN JAIL                  | 2:19 |
| 4. STRANGE COUNTRY                 | 3:18 |
| 5. DOESN'T ANYBODY<br>KNOW MY NAME | 2:36 |

## Side B

|                          |      |
|--------------------------|------|
| 1. DADDY ROLL 'EM        | 3:05 |
| 2. SING HALLELUJAH       | 2:40 |
| 3. GREEN, GREEN          | 2:02 |
| 4. STRANGER IN YOUR TOWN | 2:35 |
| 5. SANGAREE              | 2:12 |

Born in Long Beach, California, Billy's original career as a "country picker" started at the age of seven on his father's radio show. He has been featured with Clifftie Stone, the "Grand Ole Opry" and a procession of other country-oriented radio and T.V. programs, including two years as featured guitarist and vocalist on the Coast-To-Coast Tennessee Ernie T.V. Series.

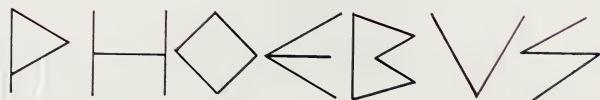
Through the years he has graduated to the ranks of the top recording musicians in Hollywood and is currently arranging for Dean Martin, Nancy Sinatra and many other record stars.

But true to the old saying, "You can take the boy out of the country but you can't take the country out of the boy." Billy will gladly acknowledge that he is a "hillbilly at heart."

**FLIGHT**

of

the



ON *JAZZICAL*  
RECORDS

# Chris Phoebus

virtuoso cum laude

SIDE 1

**ILL FATED**

(C. PHOEBUS)

**BLUE LIGHTS**

(G.G. GRYCE)

**JAMIE**

(C. PHOEBUS)



Dedicated to my Father, who worked so hard to give me music lessons...

Chris Phoebus

**CHRIS PHOEBUS QUARTET:**

Chris Phoebus: Guitar

Mike Comiskey: Rhythm Guitar

Tom Sayek: Drums

Bob Marriner: Bass

Produced and Engineered by:

Dan Babich and Jim Leonovich

For A.M.S. Studio, New Jersey

## Chris Phoebus Quartet

ON **JAZZICAL**  
RECORDS

Having met Chris about four years ago as a fellow teacher at Lou Rose Studios (Edison, New Jersey) I have both admired and respected his talents as a teacher, but more so as a fine jazz player. His time is impeccable and in general he is a swinger. Chris is probably one of the most unsung heroes in Jazz, who should have been discovered long ago.

—Lenny Hambro 1981

SIDE 2

**INDIANA**

**OUT OF NOWHERE**

(E. HEYMAN & J. GREEN)

**ST. LOUIS BLUES**

(W.C. HANDY)

TR 020384

"A CHANGE IN MY LIFE"



**Robert Turner**

AND THE

**SILVER HEART SINGERS**

of Indianapolis Indiana

"LIVE"



With special guest appearances by

**THE STEPHEN COLEMAN CONCERT CHOIR  
BURNETTA SLOSS TANNER and the  
JORDAN - AIRES**

The Silver Heart Singers:  
 Terria R. Whitfield/Alto  
 Deborah M. Barnett/Soprano, Second  
 Gloria J. Irby/Contralto  
 Diana M. Broadnax/Soprano, First  
 Carmella Hardy/Alto  
 M. Elaine Brooks/Keyboards  
 James Allen/Keyboards  
 Robert "Turner" Duckett/Founder, Manager  
 Our Captain  
 The "LORD JESUS CHRIST"

Side 1

- "A Change In My Life"  
 Soloists — Robert Turner/Terita Whitfield/Carmella Hardy  
 written by Robert "Turner" Duckett
- "God Is My Refuge"  
 Soloist — Robert Turner  
 written by Robert "Turner" Duckett
- "There's Always Hope In Christ"  
 Soloists — Terita Whitfield/Carmella Hardy  
 Narration — Perry Broadnax  
 written and produced by Perry Broadnax  
 Scott Ross Dist. Music/BMI



*Gospel music is the soul of our existence, and it has stood the test of time, touching our very souls. Singing God's praises for over 23 years, Robert and his Silver Hearts once again, bravely lift their voices to the Lord and if you missed their last dynamic album for Tysoct Records, "Hold Out", well here they are again singing, shouting, dancing, crying, excited, wondering, laughing and getting down.*

*Greatly expressed through the scriptures, reverently and triumphantly, Evangelist Essie Poole tells us, NOW IS THE TIME for the faithful, who labor in the vineyard for Jesus and are called by the Word, to receive the promises of God. If you have faith, Silver Heart Singers, you can go anywhere, where ever we find no fault, WE FEEL LIKE GOING ON...if you have any doubt, REACH OUT AND TRY JESUS...DON'T LET ME BE THE LAST...there are witnesses who can tell you that God has given A CHANGE IN MY LIFE.*

*The Stephen Coleman Concert Choir and the Jordan-Aires Singers make you feel that the Heavens have opened wide and the angelic choir under the direction of the Lord God Almighty has the agency to sing until the power of the earth and the atmosphere of the world is filled.*

*Perhaps one of the greatest moments of my life was when I met Robert and he in turn extended the opportunity of letting me become a friend, a sister in Christ and part of his loving family, Terria, Gloria, Diana, Carmella, and myself and others who have joined him in spreading their bountifulness and prosperity. This album means a lot to me personally because the songs that are included in it continue to touch me every time I hear them. I personally know they will touch you as well. I feel you will especially enjoy their musical interpretation of the title song, "GOD IS OUR REFUGE" because it is THERE'S ALWAYS HOPE IN CHRIST.*

*When the singing commences, a spontaneous eruption of glorious praise emanates from the lips of the congregation as the Silver Hearts Singers, with the added brass of a traditional gospel mass, sing out the problem or situation into the air, as a way of reaching out to meet the need in your life for it captures the attention of each and everyone, especially those who are still in sin. I especially thank Dr. Leonard Scott and Rickie Clark for believing in and allowing the chance for this uniqueness of talent to come to fruition. I am so grateful for the opportunity to sing the minds of the great writers, Elmore, Perry, Vernon and Robert, who have carried their places among the archives of great gospel music writers.*

*I promise you, you will enjoy this gospel explosion...I DO!!!!*

Burnetta Sloss Tanner  
 Teacher (Academic Division)  
 Gospel Announcers Guild  
 Gospel Mass Workshop of America, Inc.

Write us for our free catalogue of gospel music on Tysoct Records,  
 "An Experience In Life Chasing Music!"

Side 2

- "We've Come This Far" (We Feel Like Going On)  
 Soloists — Robert Turner/Deborah Barnett/Gloria Irby  
 Composer Unknown  
 Arranged and written by Robert "Turner" Duckett
- "Reach Out And Try Jesus"  
 Soloist — Robert Turner  
 written by Robert "Turner" Duckett
- "Now Is The Time"  
 Soloist — Robert Turner  
 Narration - Evangelist Essie Poole  
 written by Robert "Turner" Duckett
- "Don't Let It Be Too Late"  
 Soloist — M. Elaine Brooks  
 written by M. Elaine Brooks

THANK YOU'S!!

Special Thanks to "JESUS"  
 and our FRIENDS  
 Our Gospel Music supporting "family" who  
 shared in this album of Living History of  
 Praises to God

Rev. Dr. Thomas Brown &  
 The Ebenezer Baptist Church Family

Evangelist Essie Poole

Stephen Coleman Concert Choir  
 Burnetta Sloss Tanner and the "Jordan-Aires" Singers

Perry Broadnax/Producer/Writer/Organ  
 James Allen/Organ

"Guest Musicians"

Stephen Coleman/Organ  
 David Carr/Bass

Kenneth Marr/Percussions  
 Roland (Ro Ro) Pindexter/Percussions  
 Bridge Cross/Congos

Phelton "JJ" Majors/Synthesizers

Jim Johnson/WDAO (Dayton, OH)

Al Hobbs/WTLC-FM (Indianapolis, IN)

Dolores Poindexter/WTLC-FM (Indianapolis, IN)

Rev. Dr. Mozell Sanders/WTLC-FM (Indianapolis, IN)

Rev. Richard Hunter/WGRFT-FM (Indianapolis, IN)

Arlene Manson/WGRFT-FM (Indianapolis, IN)

Marvin Brown/WNTX-AM (Indianapolis, IN)

Executive Producer:  
 Dr. Leonard Scott

Produced by:  
 Rickie Clark

Studio:  
 TRC  
 Indianapolis, Indiana

Engineer:  
 Alan Johnson

Mixed by:  
 Rickie Clark  
 Robert Turner  
 Al Hobbs

Master At Lacquer Place:  
 Nashville, Tennessee

Mastered by:  
 Ben Quinn  
 Rickie Clark

TRC Recording Studio — especially Alan Johnson  
 and

Dr. Leonard Scott, Rickie Clark  
 and our TYSCOT FAMILY

This album is dedicated to Minnie Turner  
 (94 years young at the time of this recording)

Manufactured and marketed by Tysoct, Inc.  
 3403 North Royalton Avenue  
 Indianapolis, Indiana 46218  
 (317) 926-6271

Made in U.S.A.

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\$1.99

Now Sing  
We Joyfully

Charles Clancy  
and the  
Voices of Melody



# Now Sing We Joyfully

*Charles Clancy and the Voices of Melody*

The VOICES OF MELODY were organized in August, 1962 by Charles Clancy. The choir is a non-profit organization comprised of fifty members whose purpose is to further the ideals and gospel of Christianity through music. Its membership is composed of singers from Chicago and neighboring areas.

The VOICES are perhaps best known for their versatile choral presentation which runs the gamut of sacred music from ancient Renaissance and Baroque times to the present-day stylized arrangements of ballads, hymns, pop gospel and spirituals.

The joyous sound exploding, cascading, and leaping toward new expressions of Gospel Delight — such is the sound of the Voices of Melody. This dynamic assemblage is a powerful instrument for the praise of God. The exciting group combines outstanding individual talents with a dominant desire for total group integrity.

When one hears the Voices, there can be no doubt that the gift of music is indeed a sublime virtue. Thus for me, to say "sit back" and enjoy "The Voices" would not be accurate — for one cannot remain calm for long as this truly creative and charismatic choir does "It's naturally spiritual thing." I can only say that we are privileged to experience the artistry of this magnificent chorus.

Rev. Henry Hardy  
Pastor,  
Cosmopolitan Community Church

Each generation produces a creative expression that at the same time characterizes the composite uniqueness of the contemporary and senses the need for projecting new dimensions. Charles Clancy and the VOICES OF MELODY is that unique force for our day.

They have taken the best of today's religious sound and having creatively interpreted it, they render a superb expression of sacred music.

Blessed with quality singers, inspired by the mastery of Mr. Clancy, the VOICES OF MELODY are a new star on the horizon.

Reverend Nate Jarrett  
Martin Temple A.M.E.  
Zion Church

For Bookings contact:  
**Robert McDowell, Business Manager**  
6041 S. St. Lawrence  
Chicago, Illinois 60637  
312/667-8745 or 312/955-4918

## SIDE I

|                                |                   |      |
|--------------------------------|-------------------|------|
| NOW SING WE JOYFULLY           | (G. Young)        | 2:00 |
| *HE KNOWS HOW MUCH WE CAN BEAR |                   | 4:17 |
| (P. Hall; R. Martin)           |                   |      |
| Soloist: Ivory Nuckolls        |                   |      |
| WE'VE ONLY JUST BEGUN          |                   | 3:21 |
| (R. Williams; P. Nichols)      |                   |      |
| TRUST IN THE LORD              | (L. Furguson)     | 4:21 |
| Soloist: Ann Parker            |                   |      |
| YOU BETTER MIND                | (J. Hairston)     | 2:17 |
| *CLOSE TO THEE                 | (arr. H. Lindsey) | 7:15 |

Total time on Side I 22:31

## SIDE II

|                                  |                          |      |
|----------------------------------|--------------------------|------|
| LORD'S PRAYER                    | (L. Robertson)           | 4:20 |
| *I MAY NEVER PASS THIS WAY AGAIN | (J. Cleveland)           | 4:50 |
| Soloist: Eulaetta Pickett        |                          |      |
| I REALLY LOVE THE LORD           | (L. Roberts)             | 1:30 |
| TRADEWINDS                       | (R. McDonald; W. Salter) | 5:23 |
| Soloist: Gloria Cotton           |                          |      |
| AIN'T GOT TIME TO DIE            | (H. Johnson)             | 2:20 |
| Soloist: Edward Hatchett         |                          |      |
| *I'LL TELL IT                    | (T. Dorsey)              | 4:48 |
| Soloist: Margaret Clemons        |                          |      |

Total time on Side II 23:11

\* Recorded live at Cosmopolitan Community Church

Produced by: Voices of Melody

Charles Clancy, Director, Piano & Organ; George Mays, Asst. Director; Jerome Bell, Assoc. Director; Edward Winston, Piano (He Knows How Much We Can Bear, We've Only Just Begun, Close To Thee, I May Never Pass This Way Again, I'll Tell It); Franz Tyson, Organ (Now Sing We Joyfully, Tradewinds); Donald Alford, Drums; Ed Green, Violin; William Dickerson, Bass Guitar (He knows How Much We Can Bear, I May Never Pass This Way Again); Ed Winbush, Bass Guitar (Tradewinds, Close To Thee, I'll Tell It).

Cover Photograph: William Brown, Jr. Cover Design: William Brown Jr. & Irene James

Recording Engineer: William Brown Jr.

# The Gospel Serenadors



**TRY JESUS**

# The Gospel Serenadors

## TRY JESUS

**The Gospel Serenadors** are a dynamic, forceful group. Originating in Florence, South Carolina approximately five years ago, these young men emanate the Spirit of God in each of their selections. They are an exciting, refreshing, and exhilarating addition to the gospel world. This group leaves audiences spiritually fulfilled and well entertained after each of their performances.

Lamar C. Horne, manager and lead singer, is a native of Wadesboro, North Carolina and later, Washington, D.C. He brings expertise to the group from his many associations and affiliations in the gospel world. He has traveled throughout the United States praising the Lord in song.

The group has traveled widely along the eastern coastal states.

The group is composed of Charles and Allen Tyson, natives of Washington, D.C. Charles is the lead guitarist, sings lead and second tenor. Allen is the bass guitarist. Winston and David Lockett are natives of Macon, Georgia. Winston is the first tenor and drummer. David sings baritone.

The philosophy of the group is... "When you do something for God, give it all you've got!"

### SIDE ONE

- TRY JESUS** (4:29) - Charles Tyson
- STEAL AWAY** (2:57) - Lamar C. Horne
- GLORY, GLORY, Hallelujah** (2:30) - Lamar C. Horne
- JESUS SAVES** (4:09) - Lamar C. Horne
- OLD SHI' OF ZION** (2:42) - Lamar C. Horne

### SIDE TWO

- GIVE A LITTLE** (2:52) - Lamar C. Horne
- JO AD AN RIVER** (2:54) - Lamar C. Horne
- THANK YOU LORD** (4:02) - Charles Tyson
- NEWBORN SOUL** (2:17) - Lamar C. Horne
- EVERY HOUR, HELL GIVE YOU POWER** (4:01) - Lamar C. Horne

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*Atlanta International  
 Record Company, Inc.*

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 ATLANTA, GEORGIA 30318

Bueno

The Shiloh First Missionary  
Baptist Church  
-Presents-

The Rev. C. L. Carter, Pastor  
and the  
Mass Choir



Just Tell Jesus

## SIDE ONE

*Just Tell Jesus*(Paul L. Baldwin)

Vocalist: Gary Askew

*I Sing Praises*(John P. Kee)

Vocalist: John P. Kee

*Count Your Blessings*(Donnie Graves)

Vocalist: Carolyn Walker

*Revive Us Lord*(Paul L. Baldwin)

Vocalist: Rev. C. L. Carter, Sr. and Paul L. Baldwin

*Trust In The Lord*(Margaret Taylor)

## SIDE TWO

*Are You Washed In The Blood?*(Paul L. Baldwin)

Vocalist: John P. Kee and Tina Morrison

*Crucified*(Paul L. Baldwin)

Vocalist: Lee Ponder, Jr.

*Keep Moving*(Doris Jordan)

Vocalist: Eric Walker and Joyce Hackett

*To God Be The Glory*(Andre Crouch)

Choir Vocals: Paul L. Baldwin

Vocalist: Michael Carter



For Bookings, Concerts, or Workshops  
please contact:

Reverend C. L. Carter, Sr.  
3972 Northwest Dr.  
College Park, GA 30337  
(404)767-6283,(404)241-9949

## FROM THE FIRST LADY OF THE SHILOH MISSIONARY BAPTIST CHURCH:

Praising our Lord and Savior Jesus Christ. Giving honor to the Reverend C. L. Carter, Sr., the Pastor of The Shiloh First Missionary Baptist Church, Inc.

God Almighty has smiled on us and blessed us with saved Choir members including a saved Minister of Music, Musicians and Choir Directors. After much prayer and fasting, the Family of Shiloh wanted to share the good news of our blessed Savior with you, and in doing so, He blessed us to make this album. It is our heart's desire that as you listen to these songs of praise, you will let them minister to your hearts. If you are not saved, accept Christ as your Personal Savior, for there is Power in the Name of Jesus, there is Healing in the Name of Jesus, and there is Deliverance in the Name of Jesus.

While you are listening to this album your hearts will be uplifted, inspired and encouraged to remain steadfast, unmovable, always abounding in the work of the Lord.

For the Victory is Ours. We are more than conquerors through Jesus Christ, Our Lord. TO GOD BE THE GLORY, for all the things He has done.

Now, Ladies and Gentlemen, I present to you, the Shiloh First Missionary Baptist Church Mass Choir.

With the Love of Our Blessed Savior,

Evangelist Laura M. Carter

## Musicians:

Piano: Margaret Taylor

Paul L. Baldwin

Organ: Charles McDaniels

DX7: Rodney Bryant

Horns: Cedric Carter

Bernard Jordan

Bass: Robert Carter

Congas: Michael Morrison

Drums: Michael Carter

Bernard Jordan(To God Be The Glory)

Additional Keyboards by John P. Kee

Introduction: First Lady Laura Carter

Photography: John Williams, Jr.

## Officers:

Minister of Music: Margaret Taylor

Director of Music: Paul L. Baldwin

Choir Director: Eric Walker

Business Manager: Martha A. Allen

President: Benjamin Brown

Secretary: Jean Blalock

Executive Producer: Shiloh First Missionary  
Baptist Church

Producers: Paul L. Baldwin and John P. Kee

Engineers: Tomm Kidd and  
Louis Turner Padgett

Recorded at Cheshire Sound(Musiplex)  
Atlanta, GA

Cover Design and Layout: Kevin H. Carlson



*presenting*

# GLORIA GRIFFIN GOSPEL'S QUEEN

STEREO



PRESENTING

# GLORIA GRIFFIN GOSPEL'S QUEEN

Gloria Griffin was born December 15, 1933 in a Southern town in Mississippi. Reared in East St. Louis, Missouri, she sang her first solo in an Easter Pageant there at the age of five. At age twelve she was taken to Chicago, Illinois to further her education.

Her singing experience goes back to her high school days, where she sang with various groups. Among them were the Haynes Singers, organized by her aunt, Mrs. Adie Mae Haynes. At age sixteen she came to New York City where she worked with Bishop Alvin A. Childs. She also sang with the Clara Ward Singers. Her singing career really began when she later traveled with the "Great" Miss Mahalia Jackson who gave her the inspiration she needed in her life for singing Gospel. She claims Miss Jackson gave her a basic foundation from which she now stands tall and confident while singing from her heart!

Later on there was a chance for Gloria to sing with the famous Caravans and further express this great gift God had bestowed upon her. While singing with the Caravans, Mrs. Roberta Martin and Eugene Smith suggested that Gloria join their organization. She accepted their offer and was both beneficial and inspiring to the group.

Gloria has now touched the hearts of many with her songs of praise and joy. While singing to thousands, she fulfills her innermost heart's desire.

We bring God to you now...through the songs of Gloria Griffin... better known as "The Gospel Queen."

RICHARD SIMPSON

ATLANTIC RECORDING CORPORATION, 1841 BROADWAY, NEW YORK, NEW YORK 10023

STEREO  
**45**  
ATLANTIC  
SD R-018  
RELIGIOUS SERIES

Side One

1. **IT'S REAL**  
(Trad. Arr. by Gloria Griffin; Simco-Cotillion, BMI.  
Time: 4:40)
2. **GIVE ME YOUR TIRED, YOUR POOR**  
(By Irving Berlin & Emma Lazarus; Irving Berlin,  
ASCAP. Time: 3:56)
3. **WITH A CHILD'S HEART**  
(Trad. Arr. by Gloria Griffin; Simco-Cotillion, BMI.  
Time: 2:13)
4. **GIVE YOUR HEART BACK TO GOD**  
(Trad. Arr. by Gloria Griffin; Simco-Cotillion, BMI.  
Time: 2:33)
5. **I KNOW I LOVE JESUS**  
(Trad. Arr. by Gloria Griffin; Simco-Cotillion, BMI.  
Time: 2:20)

Side Two

1. **IT TOOK A MIRACLE**  
(By John W. Peterson; Hill & Range, BMI. Time: 2:58)
2. **BRIGHTEN THE WAY LORD**  
(By Roberta Martin; Martin, ASCAP. Time: 4:15)
3. **THIS I DO BELIEVE**  
(By Lucy Capers; Simco-Cotillion, BMI. Time: 4:50)
4. **BLESS THE LORD**  
(Trad. Arr. by Gloria Griffin; Simco-Cotillion, BMI.  
Time: 3:59)
5. **WITH CHRIST I'LL WIN**  
(Trad. Arr. by Gloria Griffin; Simco-Cotillion, BMI.  
Time: 2:38)

Recording engineer: Adrian Barber  
Cover photo: Mario Medious  
Cover design: Richard Simpson  
A RICHARD SIMPSON PRODUCTION

This is a stereo recording. For best results  
observe the R.I.A.A. high frequency roll-off characteristic  
with a 500 cycle crossover.

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HBX 2155



# The Five Blind Boys Of Alabama Working For The Lord



For more than thirty years the Blind Boys of Alabama have been spreading the gospel with their songs of truth—uplifting the spirits of those who are sometimes burdened with the trials and tribulations of this world.

As usual the Blind Boys have selected the songs for this album with careful consideration. From the opening selection, "Lord I'm Ready To Go," to the soulful "I Want To Die Easy," which concludes this record, the group blends their magnificent voices to present a heartfelt message of hope and faith.

Whenever I hear the Blind Boys of Alabama sing, I am reminded of a huge symphony orchestra with all the power of its string, brass and reed sections topped off by the voices of four blind men. Through their clear voices, their character, outlook on life and their sincere hope for the future is amazing—and it comes through on all their recordings as it does here.

The title selection, "Working For The Lord," is a living testimony to the love of God and their unselfing desire to serve Him. The other selections are all excellently performed with the original stamp of this great gospel singing aggregation.

So the Blind Boys have come a long way from Talledega, Alabama some thirty years ago and we hope they still have a long way to go.

Working For The Lord.

Buddy Franklin

SIDE A  
LOD I'M READY TO GO (P.D. Arr. George Scott) . . . 3:46

ANOTHER DAY'S JOURNEY (James Evans) . . . 2:30

SOME DAY (Simms) . . . 5:25

WORKING FOR THE LORD (P.D. Arr. G. Scott,

2:45; intro . . . 2:35

TOTAL TIME . . . 14:25

SIDE B

JESUS LIFTED ME (P.D. Arr. George Scott) . . . 3:03

SERVING GOD (James Evans) . . . 2:47

HELLEN ME ON THROUGH (George Scott) . . . 1:55

GIVE ME WHAT I NAME THE RELIGION

(P.D. Arr. G. Scott) . . . 2:5

I WANT TO DIE EASY

(P.D. Arr. George Scott) . . . 3:32

TOTAL TIME . . . 14:26

All Songs Published By  
Our Children's Music/BMI  
Produced By John Bowden  
Recorded At Crescent City  
Sound Studios, Greensboro, N.C.  
Photographer: Jim Marshall  
Art Director: Dick Smith  
HOB RECORDS—A DIVISION OF  
SCEPTER RECORDS, INC.  
254 W. 54TH STREET,  
NEW YORK, N.Y. 10019

# The Five Blind Boys Of Alabama

## Working For The Lord

HBX 2155

# REV. F.C. BARNES & REV. JANICE BROWN

*Hold On*



## MEET THE STAFF

P.D.A.

**Hold On** 3:40

(Rev. F.C. Barnes & Rev. Janice Brown, I.A.M. Pub., BMI)

**We Don't Have To Do It** 4:18

(Rev. F.C. Barnes & Rev. Janice Brown, I.A.M. Pub., BMI)

**Ave It To Jesus** 5:10

(Rev. F.C. Barnes & Rev. Janice Brown, I.A.M. Pub., BMI)

**I'm So Glad Jesus Loves Me** 5:09

(Rev. F.C. Barnes & Rev. Janice Brown, I.A.M. Pub., BMI)

SIDE B

**All God's Children Will Be There** 4:32

(Rev. F.C. Barnes & Rev. Janice Brown, I.A.M. Pub., BMI)

**God Will Take Care Of You** 6:30

(P.D./Arr. Rev. F.C. Barnes & Rev. Janice Brown, I.A.M. Pub., BMI)

**Jesus Found Me (Just In Time)** 3:30

(Rev. F.C. Barnes & Rev. Janice Brown, I.A.M. Pub., BMI)

**There's A Great Meeting** 3:51

(Rev. F.C. Barnes & Rev. Janice Brown, I.A.M. Pub., BMI)

\*1985 All Songs Published by International Atlanta Music, BMI

### MUSICIANS

Samuel Barnes, Piano

Melvin Barnes, Fender Rhodes

Oscar Strange, Lead Guitar

James Rogers, Bass Guitar

Rufus Brown, Jr., Organ

Tony Barnes, Drums



Ms. Darnella Barnes, Receptionist



Ms. Hannah Vick, Secretary



Ms. Nesa Brown, Bookkeeper



Rev. Barnes and Rev. Brown have been chosen by God, anointed by God, and sent by God to minister to the many needs of people. In conjunction with their preaching ministry, they are pastors and also minister through songs. From revival to revival, from concert to concert, much of their correspondence complements the power of God in the atmosphere; many problems have been healed by the anointing of the power of God through these two ministers — and to God they give the Glory. The psalmists says, "Many are the afflictions of the righteous, but the Lord will deliver them out of them all." Barnes and Brown say, "Hold On 'Til He Gets There."

This album is dedicated to our manager, Ms. Addine Joyner. Ms. Joyner first initiated the thought of Barnes and Brown singing together. Ms. Joyner is a very charming young woman who is also a God-fearing and prayerful Christian. We also give her credit for our togetherness and pray that God will continue to bless her.

Executive Producer - Ron Freeman

Producer - Tom Wright

Recorded at Cheshire Sound Studios, Atlanta, Ga.

Engineer - Tom Wright

Album Cover Design - Art of Advertising, Atlanta, Ga.

Photography - Richard Horne, Rocky Mount, N.C.

OTHER ALBUMS BY REV. F.C. BARNES & REV. JANICE BROWN

AIR-70101 It's Me Again Lord

AIR-10041 When It Rains, It Pours

AIR-10059 Rough Side Of The Mountain

AIR-10077 No Tears In Glory

AIR-10083 I May Be Young: Rev. Janice Brown & The Jr. Petite Choir

**AIR**  
RECORDS & TAPES

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# ON THE BATTLEFIELD

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US

*The Penn District Mass Choir*



# ON THE BATTLEFIELD

*The Penn District Mass Choir*



SIDE A

**On The Battlefield  
Anchored In Jesus  
Something Must Be Done**

SIDE B

**I Know A Man  
Higher Ground  
Give Us A Heart Like Thine  
John 3:16**

*"Warning: Unauthorized reproduction of this recording is prohibited  
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JACKSON SOUTHERNAIRS

MIRACLE

Mercury Records 4270



**MLAD**  
RECORDS



Side One 1. MIRACLE (Jackson Southernaires) 5. Madison Melode Music BMG

9. PLEASE BE PATIENT WITH ME (L. Wilson, Jr. Sergio Music Inc. BMG)

3. ONE MORE DAY (Jackson Southernaires Melode Music BMG)

4. FIRE (Jackson Southernaires Melode Music BMG)

2. LIVING IN THE LAST DAYS (Jackson Southernaires Tommy Iole Melode Music BMG)

9. HIS OWN (Willie Banks Lyric Publishing)

3. HE'S SO GOOD AND I THANK HIM (Jackson Southernaires Melode Music BMG)

4. THAT WILL BE GOOD ENOUGH FOR ME (James Cleveland Screen Gator EMG Music BMG)

5. SAY A PRAYER FOR CHRISTMAS (Jackson Southernaires Melode Music BMG)

Produced by Jackson Southernaires

Engineered by James Griffin of MALACO STUDIOS, Jackson, Mississippi

Personnel: Harry Williams, Frank Williams, Luther Jennings, Paul Peters, Haron Griffin, Brian Williams

Wardrobe: Cherie Williams, Jackson, Miss.

Photographer: Bill Ray Studios, Jackson, Miss.

Graphic Design: Bill Allen, Imagine Art Studio

Musicians: Lead Vocals - Frank Williams, Nelson Williams

Bass - Brian Williams, Maurice Surrell, Jones Brad

Percussion - Harry Griffin, Frank Williams

Bells - Paul Peters

Keyboards - Hor on Drums, Tommy Iole, Constan Whitfield

Additional Background: Dr. Curry Memorial Choir of the Liberal Trinity C.G.T.L.C., Jackson, Miss. Pastor Sept. H. Musgrave

Stage hand - Ray Weston, Cherie Williams

Instruments - GMS Music, Jackson, Miss.

Distributed by MALACO INC. - 8079 W. Herlihy Dr., Jackson, Miss. 39218

For concert or tour club information write to Jackson Southernaires P.O. Box 9987 • Jackson, MS 39206

**MALACO**  
Records 4570  
Hickory Street • Jackson, Mississippi 39206 U.S.A.

# SIM WILSON

# HE WILL NOT

# CHANGE



SAVOY  
SL 14774

SIDE A

HE WILL NOT CHANGE--Soloist: Sim Wilson  
HE WILL NOT GIVE HIS ANGELS CHARGE OVER YOU--Soloist: Sim Wilson  
HEAR ME GOD--Soloists: Curtis Smith/Sim Wilson/Dennis Wilson  
DO IT WHILE YOU CAN--Soloists: J.P. Wilson/Sim Wilson

SIDE B

SHAKE IT OFF--Soloist: Sim Wilson  
HE IS LORD--Soloist: Sim Wilson  
ALRIGHT--Soloists: Anthony Simmons/Sim Wilson  
THE LORD'S PRAYER  
SHAKE IT OFF (reprise)--Soloist: Sim Wilson

*We live in a world where changes occur constantly.  
People, Places and things are all a part of living, but we dare not  
put our trust in them, for they all will pass away.*

*However, there is one, who will never change!  
He invites you to cast your cares on him for he cares for you.  
He's the same yesterday and today and forever.*

**HE WILL NOT CHANGE!!**

*I would like to thank the Sim Wilson Community Singers for their splendid participation in this project.  
I also want to thank each musician for the tracks.  
A special thanks to James Perry.*

SIM WILSON

Musician Credits

Richard Brown--Bass  
J.R. Wilson--Organ  
Danny--Drums  
Sim Wilson--Piano  
James Perry--Keyboards  
Derrick Roberts--Choir Director

Recorded at Fox Studios, Rutherford, N.J.  
Engineer--Dave Blake  
Producer--James Perry  
Exec. Producer--Milton Biggaham

For bookings contact:  
Leon Williams  
3237 Tenbroeck Avenue  
Bronx, New York 10469  
(212) 655-2423

PHOTOGRAPHY: TRUDY SCHLACTER  
(Grooming by Rodney)

SAVOY SL 14774--SIM WILSON

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There's A God  
The Somewhere  
Five Blind  
Boys



Peaceful



## SIDE ONE:

- |   |      |
|---|------|
| 1. WHEN I GET INSIDE.....                           | 3:19 |
| Soloist: Sandy Foster                               |      |
| 2. SOMEWHERE LISTENING.....                         | 2:31 |
| Soloist: Sandy Foster<br>(Arranged by Sandy Foster) |      |
| 3. WE ARE BUILDING.....                             | 2:12 |
| Soloist: Sandy Foster                               |      |
| 4. I'M LOOKING FOR A MAN.....                       | 2:56 |
| Soloist: Sandy Foster                               |      |
| 5. WHO.....   | 4:52 |
| Soloist: Lloyd Woodward<br>THERE'S A GOD SOMEWHERE  |      |
| Soloist: Sandy Foster                               |      |

## SIDE TWO:

- |   |      |
|---|------|
| 1. WALK WITH ME LORD.....                               | 2:57 |
| Soloist: Lloyd Woodward<br>(Arranged by Lloyd Woodward) |      |
| 2. I WONDER DO YOU.....                                 | 3:28 |
| Soloist: Jimmy Carter                                   |      |
| 3. HIS EYE IS ON THE SPARROW.....                       | 4:55 |
| Soloist: Lloyd Woodward<br>(Arranged by Lloyd Woodward) |      |
| 4. LET'S GET READY.....                                 | 2:50 |
| Soloist: Sandy Foster                                   |      |

Twenty-odd years ago, sitting in a little church in Vado, New Mexico, I heard a little old lady talk about a group of young soldiers who had come to town to sing at a local church. One of the soldiers had a way of singing gospel that reached inside and tugged on your heart strings. The little old lady had obviously been touched by the youngsters' singing. She turned to her husband, sitting next to her: "They sing like the Blind Boys, don't they?" Her companion nodded in the affirmative and smilingly wiped a tear away.

Ten years ago, sitting in a church in Ohio, I heard a Baptist deacon tell his wife, as a quartet from a local church sang, "They remind me of the Blind Boys," and they did.

The influence of the Five Blind Boys has been felt by nearly every gospel group that has come and gone during the last three decades. Their remarkable ability to find the kind of vocal interplay that six pairs of men has been unmatched as has the tremendous harmonic blending of the voices.

Even more remarkable has been their ability to keep pace with the times and continue to praise God through song and continue their never-ending soul-saving crusade. For more than a quarter-century, the Five Blind Boys have been a by-word in annals of gospel and their music has been more than appropriate for every occasion.

The gospel herein is traditional. The singers are traditional. Some of the music is traditional, but most of the music is new. Some of the music is made up and some of the music is old. The Five Blind Boys from Mississippi are among the greatest gospel singers this nation has spawned and their music and their love of gospel is best explained within these vinyl grooves. Hear them now. Their music is a testimony to their faith and their faith has given them a different kind of vision. They know there is a God Somewhere.

jim cleaver

## PRODUCED BY IRA TUCKER

Arranged by J. T. Clinkscales L. Woodward/  
Sandy Foster

Front Cover Photography: Jim McCrary  
Back Cover Photography: Bernard Nagler

# THE SWAN SILVERTONES

## I'LL KEEP ON LOVING HIM



HOB 2172



HBX2172

# THE SWAN SILVERTONES I'LL KEEP ON LOVING HIM

The title selection of The Swan Silvertones latest album is, "I'll Keep On Loving Him." It is with pleasure we get to enjoy the versatile Swan Silvertones and their great lead singer, Louis Johnson. Louis does a marvelous job with the title selection, "I'll Keep On Loving Him." The group performs the second selection in jubilee style, as we hear the voice of Louis Johnson again on, "My Soul Needs Rest." We now hear from a young man who has been an important part of the harmony of The Swan Silvertones, none other than Sam Hubbard, as he steps forward to tell us, "I'm Glad I Found The Lord." Sam has been a member of

The Swans sometime now, but I believe this is his first recorded solo selection, and a job well done.

Sam Hubbard does a beautiful rendition of, "Happy With Jesus Alone." Louis Johnson closes the first half of this album with, "Jesus Made Me."

With a blend of voices and heavy instrumentation, Louis delivers, "Leak In This Old Building." Led by the dynamic voice of Louis Johnson, The Swans delivers a slow and inspiring, "Life Of A Sinner." Here again we have the ever popular Louis Johnson and the electrifying Swan Silvertones, as they do the gospel standard, "I'm A Rolling." They close this glorious album with, "I'm Trying To Make Heaven My Home." So, let us all go tramping to get a copy of this beautiful album, "I'll Keep On Loving Him."

Frank Miller

| SIDE A   |       |
|--|-------|
| I'll Keep On Loving Him (P.D. Arr: L. Johnson) | 3:59  |
| My Soul Needs Resting (P.D. Arr: John Myles)   | 2:23  |
| I'm Glad I Found The Lord (Sam Hubbard)        | 3:55  |
| Happy With Jesus Alone (P.D. Arr: Sam Hubbard) | 4:44  |
| Jesus Made Me (L. Johnson)                     | 3:00  |
| TOTAL TIME:                                    | 18:13 |

| SIDE B   |       |
|--|-------|
| Leak In This Old Building (P.D. Arr: L. Johnson)         | 3:49  |
| Life Of A Sinner (L. Johnson)                            | 5:58  |
| I'm Rolling (P.D. Arr: John Myles)                       | 4:42  |
| I'm Trying To Make Heaven My Home (P.D. Arr: L. Johnson) | 2:35  |
| TOTAL TIME:  | 17:14 |

All Song Published By Our Children's Music/BMI

PRODUCED BY: JOHN BOWDEN

Recorded At: Crescent City Sound; Greensboro, N.C.

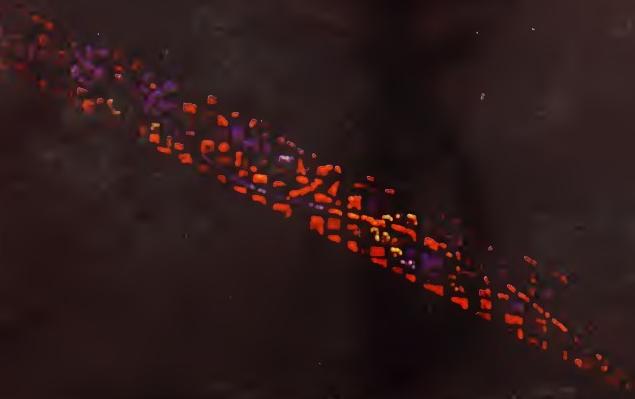
Engineer: Wayne Jernigan

Mixed At: Opal Studios, N.Y.C.

Engineer: James Cordon, Jr.

Art Direction: Dick Smith

# ଫେମ ଅନ୍ତର୍ଜାଲ ଆନ୍ଦ କମ୍ପ୍ୟୁଟର



# JEAN AUSTIN AND COMPANY

## Side 1

- |                               |      |
|-------------------------------|------|
| 1. SPIRIT FREE .....          | 3:41 |
| (M. Yancy)                    |      |
| 2. THIS BITTER EARTH .....    | 4:06 |
| (Clyde Otis)                  |      |
| 3. SET MY SOUL ON FIRE .....  | 3:29 |
| (P.D.)                        |      |
| 4. IDON'T HAVE TO WORRY ..... | 3:36 |
| (J. Bowden)                   |      |

## Side 2

- |                                       |      |
|---------------------------------------|------|
| 1. THE HOLY CITY .....                | 4:03 |
| (P.D.)                                |      |
| 2. GOD WILL TAKE A BROKEN HEART ..... | 6:58 |
| (J. Johnson)                          |      |
| 3. JESUS .....                        | 6:29 |
| (P.D.)                                |      |

All songs published by Sherlyn Publishing Co., Inc. (BMI)/Cherry Point Publishing

Produced by: IRA TUCKER

## JEAN AUSTIN & COMPANY

Every now and then something different comes along and everytime it does; it makes a difference, JEAN AUSTIN & COMPANY are different and Jean Austin and Company will make a difference. The south has always been considered the birthplace of American music because of the need of a people to express themselves. JEAN AUSTIN & COMPANY express themselves in this album and today the need is for all to listen.

Ever since the beginning of her career Jean has consciously taken a progressive approach to Gospel music, thus reaching the youth as well as the traditional Gospel listeners. So, equipped with two youths of her own, daughters Sonia and Gesèle, arranger/writer and friend Bro. Jimmy Johnson, she has taken on her most ambitious project to date. Now in 1977 Jean Austin has become a company and this is what the Gospel world has been waiting for and the rest of the world is getting ready for. Its modernistic approach, its depth, its appeal and its honest sincerity are all elements necessary to make this album a classic.

Jean's treatment of the late Dinah Washington's standard, "This Bitter Earth," is extremely moving and heartfelt. This can be directly related to her strong belief in the Living God. Her interpretation of the lyrics heightens and intensifies this popular song. "God Will Take a Broken Heart," an original composition written by Bro. Jimmy Johnson, was tailor made for Jean's melodic vocal style. The sound is glorious, full, deep and robust, like a perfectly shaped jewel. There can be no question as to whether or not this song is motivational. One listening will

determine that. The Aretha Franklins and the Natalie Coles are waiting in the wings to cover this one. This is in part, and in fact because of the splended and magnificent production and coordination by the album's internationally known performer and producer, Ira Tucker. Jean and Mr. Tucker have taken years of experience in the record industry and translated these experiences into a new and exciting direction for Gospel Music.

"I Don't Have to Worry", exemplifies the fusion of the new and the traditional and makes for one of the hottest cuts on the album, this is what is called in the Gospel idiom a "Soul Stirring Toe Tappa" and it is a delightful transition for artist and producer. Sonia and Gesèle (Jean's daughters) make their presence felt on this cut as well and it can be clearly seen just as Mom learned the art of background singing, these two young ladies are well on the road to success. The super talented Carl Hall lent his arranging expertise to this high spirited Gospel innovation.

After listening to this album it can be clearly defined and recognized that Jean Austin and Company have definitely found their Roots.

**Special Thanks to:** Ira Tucker, Producer; Dorothy Norwood; Pearl Austin; Carl Hall; Catherine Jackson; Dave Clark; John Simmons; Tony Beck; Steve, the engineer; Carl Hall, back up vocals.

*This album is dedicated to Pearl Austin.*

5018 GOSPEL Roots

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Distributed by T.K. Productions, Inc., 495 S.E. 10th Court, Hialeah, Fla. 33010



Chicago  
Mass  
Choir

# Right Now

*If You Believe*

Produced and Arranged by Melvin Seals  
Production Company M. S. Productions  
Executive Producer Ralph Carmichael

#### SIDE ONE

Everybody Let's Praise The Lord  
Caught Up  
Lover Of My Soul  
God's Got The Power

#### SIDE TWO

He's The Lover Of My Soul  
Even Me  
Tell Jesus  
Right Now

#### MUSICIANS

Keyboards and Synthesizer /  
Kevin Bond, Bryant Jones, Carlos  
Patterson, Melvin Seals, and  
Mark Taylor  
Keyboards / Tyrone Dickerson,  
David Brock and Jerald Gray  
Bass Guitar / Anthony Harmon  
Drums / Leslie Sanders and  
Kameron Jarmon  
Percussions / Kenneth Nash  
Tambourine / Annette Lawrence and  
Ernest Jackson

#### ALBUM CREDIT

Founder and President / James C. Chambers  
Produced and Arranged / Melvin Seals  
Production Company / M. S. Productions  
Executive Producer / Ralph Carmichael  
Music Conductor / Mark Taylor  
Remote Recording / Timothy Powell  
Engineers / Timothy Powell and Melvin Seals  
Mixed and Edited / M. S. Studios  
Mastered by / Wally Traugott  
Production Coordinator / Dale Maurer  
Design by / The Art Department  
Illustration by / Lowell Thompson

# Chicago Mass Choir

# Right Now If You Believe



Founder and President James C. Chambers

#### DIRECTORS

Abe D. Cook  
Bryant Jones  
Lonnie Hunter, III  
Lecresia Campbell  
Rose Harper  
Kenneth Campbell  
Jerald Gray

James C. Chambers  
Brenda Moore  
William Hamilton  
Armirris Palmore  
Timothy McGhee  
Stephen B. Jones

I want to dedicate this album to my President,  
the Rev. James Cleveland, of the Gospel Music  
Workshop of America. He has opened so  
many doors for gospel artists around the  
country. Because of him, gospel music has  
become a respected art form. He has for many  
years demonstrated the gospel in music to  
millions across this country and has given  
many of us the opportunity to network and  
work together. We say thank you to a legend  
of our times, the Rev. James Cleveland.

#### Special Thanks To:

Dr. Carol Adams, Dr. Cecilia Bowie and Dr.  
Randall Johnson and the Kennedy/King  
College of Chicago, IL for hosting the ECC  
Music Workshop. To Rev. Stephen Thurston  
and the New Covenant Family for opening  
their doors for us to record.

For more information contact:

ECC Music Workshop  
3445 South Rhodes - Apt. 501  
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# **BISHOP JEFF BANKS**

## **& REVIVAL TEMPLE MASS CHOIR**

"THE STORM IS OVER"

RECORDED  
"LIVE"

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"THE STORM IS OVER"

# BISHOP JEFF BANKS & REVIVAL TEMPLE MASS CHOIR

The music starts out with an earthly beat. You recognize at once that it is unmistakable Gospel. You immediately identify the sound as the trade-mark of Bishop Jeff Banks and the famous, renown Revival Temple Mass Choir. All at once, as you listen, you realize that you have been taken spiritually into the beautiful sanctuary of Revival Temple and become as one with the choir. You begin to feel the power, your mood as though you were caught up in the emotional and spiritual ecstasy of this great service. As you continue to listen you feel the cares of the day, your troubles and all of your burdens fade into insignificance. No wonder this music has such a devastating effect upon the hearer. Before the recording session this choir was fasting and praying that God would anoint their voices and that the Holy Ghost would have His way. This somewhat explains the intensity of the music. It is a fact that all religions must be mentioned. In addition to the high quality of production, the excitement that it generates, the gratifying pleasure of enjoyment that it affords. This album is a must for every serious music lover. It also has that one ingredient that without which nothing is of true value. The ingredient is more than 38 years of experience and the genius of the Master himself, Bishop Jeff Banks.

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## SIDE ONE

1. **THE STORM IS OVER** - Soloists: Rev. M. Biggaham / N. Jackson / D. Malloy
2. **THE SEARCH IS OVER** - Soloists: P. Boyd / S. S. Montgomery
3. **LORD I LOVE YOU** - Soloist: S. McGhee
4. **DIDN'T I TELL YA** - Soloist: Rev. M. Biggaham
5. **GOD CAN** - Soloists: Min. J. Shipley / S. S. Montgomery / Sis. D. Johnson

## SIDE TWO

1. **I'M A SOLDIER** - Soloists: N. Jackson / D. Malloy
2. **YES JESUS LOVES ME** - Soloists: L. Rawls / P. Boyd / D. Malloy / G. Squire
3. **I TRUST IN GOD** - Soloist: D. Malloy
4. **HE'LL MAKE A WAY FOR YOU** - Narr.: Bishop J. Banks / Soloist: Rev. Milton Biggaham
5. **ALL THINGS IN JESUS I FIND** - Soloist: C. Triesdale

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# WILL THE REAL SOUL STIRRERS PLEASE STAND UP



# 1

IF YOU LOVE JESUS RAISE YOUR HAND  
TOUCH THE HEM OF HIS GARMENT  
NOBODY'S CHILD  
WE'LL WELCOME ME  
HEY BROTHER

# 2

THEY CRUCIFIED HIM  
ARE YOU HOLDING ON  
WALK ALONG WITH ME  
UNTIL THEN  
STEP ON BOARD AND FOLLOW ME

Produced by  
Dillard, Leroy &  
Arthur Crume  
Recorded at  
Sound Lab,  
Atlanta, Ga.  
Engineers: Winton  
Cobb & Sheryl  
Martin

Album cover  
designed by Nina  
Easton  
Graphics by  
Panorama  
Graphics,  
Marietta, Ga.  
Photography by  
Andy Wilson



Gentlemen:  
Allow me to  
present the **Four  
Stirrers'** first total  
effort on Miracle  
Records. This  
album has many  
moods. I would,  
however, like to  
direct your attention  
to the song  
"Hey Brother,"  
which is the Soul  
Stirrers' contri-  
bution to the  
Presidential  
Commission on  
drug abuse. This  
song has a  
tremendous moral  
message. Enough  
said! Please allow  
me to present the  
Soul Stirrers.  
Respectfully—  
the Rev. Alvin  
Lowery



D 19011-5006-1



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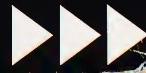
WE ARE THE TOOLS OF OUR TOOLS

TRACKS [0] - [18]

000000. TURING TEST 000001. THE PERFECTION OF SUICIDE IS IN ITS' AMBIGUITY 000010. IN SILICO 000011. THE DATA BODY 000  
100. AUTOMATA I 000101. DESCENT FROM HEAVEN 000110. HOW TO REINVENT THE WHEEL 000111. BURN THE CHURCHES - A MA  
NIFESTO 001000. FOR DEBORD - AS A SPECTACLE OF SCREAMS 001001. BOTTOM FEEDER (AN ANTHEM FOR THE LUDDITES) 001  
010. AUTOMATA II 001011. CONFESSIONS OF A SOOTHSAWER 001100. PRIMORDIAL LIFE 001101. THE CYBORG HANDBOOK 001110.  
IN RESPONSE TO MULTICULTURALISM 001111. PERCEPTIONS OF A BINARY META-PSYCHE 010000. DEATH TO ART (AN UTOPIAN  
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POCKET GALLows  
AARON, CHRIS, MEGAN  
RECORDED AT MUSCLE BEACH  
[POCKETGALLows@gmail.com](mailto:POCKETGALLows@gmail.com)

DESIGN ..... C.HORN  
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## ORDINARY OF THE MASS

Liturgy of  the WORD of God  
recited by masato tanaka

### “Entrance Rite”

I'm sorry, was that expensive piece?

Carol Lewis has no use for you

Why am I carrying this heavn thing ... I have a vagina

Mr. Bo Jangles' lifelong quest for financial solvency

### “The Word of God”

Third Base (you're pregnant!)

Song 3

Masato Tanaka's Weed and Speed Initiative

Hell comes to ...  
Symptoms of a stab wound

# Liturgy of the EUCHARIST recited by pocket gallows

“Preparation of the Gifts”

Censored

“The Eucharistic Prayer”

Physical Therapy

“The Eucharistic Banquet”

Locomotive spewing blood and bone  
(coming home)



Orate, fratres, ut meum ac vestrum sacrificium  
acceptabile fiat apud Deum Patrem omnipotentem.

Suscipiat Dominus sacrificium de manibus tuis ad laudem et gloriam nominissui,  
ad utilitatem quoque nostram, totiusque Ecclesiae suae sanctae.  
Per omnia saecula saeculorum. Amen.

Things & Tony Lakatos

1299



Mother Nature

Things & Tony Lakatos

# Mother Nature



Tony Lakatos

Attila László

Kálmán Oláh

Béla Lathmann

János Solti

Kornél Harváth

Torti Quick

on "When you come . . ." and "Mother nature"

Saxophone and Yamaha-WX 7

Acoustic and electric guitar

Keyboards

Bass

Drums

Percussion

Vocal

## Side One

- |  |       |
|--|-------|
| 1. Turn to east (Attila László)                      | 6'21" |
| 2. When you come . . . (Attila László/Ivan Brodányi) | 4'21" |
| 3. Dancing dolls (Tony Lakatos)                      | 4'40" |
| 4. Bushing tiger (Attila László)                     | 7'09" |

## Side Two

- |  |       |
|--|-------|
| 5. Mother nature (Attila László/Torti Quick) | 3'50" |
| 6. Kid song (Tony Lakatos)                   | 5'52" |
| 7. Good luck (Attila László)                 | 5'38" |
| 8. Osteria (Tony Lakatos)                    | 6'59" |

Recorded April 1990 at Fénix-Studio, Budapest/Hungary.

Engineer: Béla Janossy and János Balázs.

Mixed at Studio 150, Amsterdam/Holland.

Engineer: Peter Riebek.

Mastered by Bauer Studios, Ludwigsburg/W. Germany.

Produced by Attila László and Tony Lakatos.

Photographs at Torti Quick and Things by Jochen Möbus;

Cover-Design by Jochen Möbus.

Special thanks to Robert Ráthányi jr. and Peter Riebek.

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荒野の家族  
朝もやのツギー  
人喰い熊リード  
バットの闘い 他

ORIGINAL SOUNDTRACK

HOHO-TOWA presents film

# ADVENTURE FAMILY

東宝東和提供 アメリカ映画



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発売元：キングレコード

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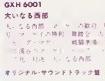
Side 1 ① TO TOUCH THE WIND ② TO TOUCH THE WIND\* ③ THE BEAUTIFUL ROCKIES ④ BEAR CUBS  
⑤ THE LITTLE COUGARS ⑥ MOTHER COUGAR IN THE FOREST ⑦ ALOUETA ⑧ HUNTING ⑨ WILDERNESS FAMILY\*  
Side 2 ① TO TOUCH THE WIND\* ② ONE MORNING IN THE ROCKIES ③ FIGHTING KRESS ④ THE WEAK JENNY  
⑤ FRITOS' ATTACK ⑥ THE GREAT MOTHER ⑦ EVERYBODY LOVES SAMSON ⑧ WILDERNESS FAMILY\*  
⑨ TO TOUCH THE WIND Music by GENE KAER DOUG LACKEY DENNIS BACHMANN \* Sung by LEE DRESSER

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GAX 6001  
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歌詞: ジャン・マリ・アントワネット  
原題: 全10曲、15曲70曲をオリジナル・サウンドトラックで  
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GAX 6006  
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原題: The Good, The Bad? The Ugly  
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GAX 6007  
恋のクマのアリエッティ  
原題: The Good, The Bad? The Ugly  
歌詞: ジャン・マリ・アントワネット  
原題: 全10曲、15曲70曲をオリジナル・サウンドトラックで  
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GAX 6021  
恋の冒險族  
原題: The Family  
歌詞: ジャン・マリ・アントワネット  
原題: 全10曲、15曲70曲をオリジナル・サウンドトラックで  
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# ADVENTURE FAMILY

TOHO-TOWA presents Film

ORIGINAL SOUNDTRACK RECORDING

LICENSED BY NEW MUSIC PROD CO. USA

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Side A = 2Side B = 1)

"I TOUCH THE WIND"

Map of the wind rainbow of light:  
Seasong like an eagle's flight  
Buckoning on  
A family song  
To touch the wind and chase the rain today  
Through-out the summer, cool waters  
Through-out the winter, warm sun  
A family picnic nestles underneath  
The living mountain sky

Greens that green  
Blues that blue  
Birds that sing so new  
A family's eye filled with surprise  
To touch the wind and chase the rain today

With nature plays  
With the world, the family  
Inviting meadows  
Sharing the blessings of today

This is their land all that's in view  
Living in a World so new  
With the wind they love to rise up above  
To touch the wind and chase the rain today

Side A - 2

Skip: ... I don't know whether it's...  
it's... or the way we're livin', but  
we're gonna have a good time.

Tony: Well, what you wanna do, Skip?

Skip: I wanna go outta here. I wanna go  
do the things we talked about when we  
were kids. I mean, whatta we stayin' here for?

Look at this place, it's a bug hole.  
We don't know, Skip. It's a bug hole.

Well, what about the kids? What about the wife?

Skip: Getting Jenny outta here would be  
the best thing in the world for her.

What do you think?

PAT: I guess we can try.

Skip: Are you sure?

PAT: Well, I sure we can't stay like  
this much longer.

Skip: We're gonna really clear outa here,  
we're gonna sell everything. We'll buy  
some land, we'll build our own house,  
we'll grow our own food. We'll

grow our own food.

PAT: Oh, no!

Skip: Well, we'll leave off the land!  
We're gonna stay!

Skip: I'm serious! Really! Let's...

PAT: Aaaaaah.

Skip: We're gonna do it, right? We'll do  
it...

Tony: Skay.

Skip: That's it, we'll do it!

TONY: Skay!

Skip: We're...  
we're gettin' outta here!

Side A - 6

JENNY: ... Mommy!

TONY: Look what we found!

JENNY: Look.

TONY: Didn't we, Sis?

Skip: Where did you find them?

JENNY: We were up on the hill,

and we found them on the way home.

PAT: Well, where's their mother?

JENNY: That's the point, they don't have  
one.

Skip: Jenny, show me where you found them.

JENNY: What's wrong?

Skip: We're takin' 'em back!

TONY: Aw, Dad!

Skip: You don't take baby animals out of the  
forest, like that.

Jenny: I know, but they just followed us.

Skip: Jenny, would you show me where you  
found them?

PAT: Their mother's probably looking for  
them, we better let her know.

Skip: Tony, you stay here.

TONY: Aw, Dad!

PAT: .....  
What do you do that? You know that's  
not the right thing.

JENNY: Huh?

Skip: What?

JENNY: They were up by that rock.

Skip: That's their den up there, Jenny.  
You should have known better.  
Stay here with the dog.

Skip: Run, Jenny, get outta here!

JENNY: Hurry!.....

JENNY: Kress!

JENNY: Kress, come back here!

JENNY: Daddy!

Skip: Get out of here, Kress! Go on!

Skip: Kress, come 'ere!

JENNY: daddy, be careful!

Skip: Come away from him! Go on, get  
outta here!

JENNY: Daddy!

JENNY: Did he hurt you?

Skip: I'm all right, Jenny. Come 'ere,  
sweetheart.

JENNY: .....  
Skip: All right, all right, Kress, come  
'ere. Okay. Okay. It's all right.

JENNY: I'm sorry.

Skip: Now you know not to take home babies.  
Run, Kress!

JENNY: Yeah.

Skip: Okay.

JENNY: You're bleeding, Daddy.

Skip: It's all right. It's only scratches.

Side A - 7

FAMILY: (singing "ALDUETA" in French)

Skip: Guess what? Okay, hold it! Guess  
what?

PAT AND CHILDREN: What?

Skip: Next spring this whole area is gonna  
be the most beautiful vegetable garden  
in the whole wide world.

Skip: And over here we're gonna plant corn!

PAT AND CHILDREN: Hooray!

Skip: And over there we're gonna plant tomatoes!

PAT AND CHILDREN: Hooray!

Skip: And over there lettuce!

PAT AND CHILDREN: Hooray!

Skip: You know what all this area's going  
to be? Ha-ha! Spinach!

CHILDREN: Yeah! .....

Skip: Boool!

CHILDREN: Hooray!

Skip: Why do people do things like that?

JENNY: It's a sign of affection!

Side A - 9

"WILDERNESS FAMILY"

I feel a freedom in me growing  
Tall and strong like the trees  
These are the roots that hold us  
We are the Wilderness Family

\* We work together  
Cut, trim, nail those boards  
We work together  
For ever and ever  
This is the life that loves and keeps us free  
That's why we are the Wilderness Family

Love and care are under heaven  
Learning the laws of the land  
Loving the spirit we are given  
It's lending a strong and helping hand

\* Repeat

Loving the load that you are pushing  
Or stand fast and give a mighty pull  
Living your life is only learning  
Just lend a hand and when to pull

We work together  
Cut, trim, nail those boards  
That's why we are a Wilderness Family

Side B - 1-2

JENNY: Mom, I don't see how this is gonna  
help us out here.

PAT: You don't wanna grow ignorant, do  
you?

TONY: What's ignorant?

PAT: Look it up in the dictionary.

TONY: I don't know how to.

PAT: You see, that's what I mean.  
You don't wanna grow ignorant, you know?  
You'll have to know those things, Tony!

JENNY: Huh?

Skip: What?

JENNY: They were up by that rock.

IDBY: I'm stayin' here f'ever.

PAT: Okay then, what if you wanna build  
yourself a house? Will you know how?

TONY: Dadd'll help.

JENNY: Mom, can't we do this tonight?....

So we can play during the day, at least.

PAT: Will you really study tonight, though?

JENNY: I'm gonna...

TONY: Yeah.

PAT: You promise?

JENNY: Yeah.

TUBY: Yeah.

PAT: Okay, close the books.

JENNY: Great.

PAT: Go tell your dad lunch is gonna be soon.

JENNY: Okay.

Side B - 3-4

Skip: You go lie down, Kress. Go lie down,  
go on.... Are you all right?

PAT: I bet something would have  
happened to you or... I mean, wouldn't?

Skip: Hey, please, please.

PAT: .....

Skip: It's all right, now, it's all right.  
I guess a bit off now than we could  
choose out here.

Who's gonna think about us? Who's gonna go back?

Tony: I like it here. I'm staying here.

PAT: Well, don't you miss your friends,  
Tubby?

Tony: Well, yeah, but I have a lot of  
friends here.

PAT: What about the things that frighten you?

IDBY: I'm scared o' nothing', right?

Skip: Right, Tony. But you gotta have  
a respect for the things that scare you.

PAT: What about you, Jen? Whatta you think?

JENNY: Well, there are some bad things, but  
there's a lot more good things.

Skip: .....

JENNY: Like havin' the best back yard  
in the whole world...and being together.

Skip: Your turn, Pat.

PAT: Looks like I'm outnumbered.

Side B - 5

Skip: I've asked the pilot to come back in  
the morning, he's gonna fly us all out.

Tony: U-huh! I don't wanna go now!

JENNY: Can't we just stay until Christmas?

Tony: No!

JENNY: I mean, who's gonna take care o' the  
bear cubs, and.... I'm gonna miss ol'  
Sesquic, too.

Tony: Right.

PAT: You really wanna stay, don't you?

Skip: Only if you do. And if you wanna  
go, I'll understand.

PAT: Well, if it's gonna be our home, we  
better clean it up.

CHILDREN: We're stayin'.... DR! Come on....

CHILDREN & SKIP: We're stayin'! Yeah....

Side B - 6

"WILDERNESS FAMILY"

I feel a freedom in me flowing  
Like a river running 'free'

Peace is ours just free  
We're the ones that live in the wild

We ride the rapids here life floats along  
We've found a land where we belong

The sun is bright, the birds are free  
That's why we are the Wilderness Family

Living with new friends under heaven

Being strong, being kind  
Loving the spirit we are given

Of lending a strong and helping hand

We're the ones that live and find new friends

In sudden haste the chase begins  
This is the life that loves and keeps us free

That's why we are the Wilderness Family

Chasing the spirit through Meadow

Or touching the freedom of the fawn

High in the mountains, low in the valley

When viewing the light before the dawn

Run through the warmth of golden sunlight

Or climbing the hills where berries hang

Living the city life, living the wild

That's why we are the Wilderness Family

That's why we are the Wilderness Family

# The CONSOLERS

SAVOY  
SL 14751



"GIVE GOD THANKS"

# THE CONSOLEERS GIVE GOD THANKS

Once again the Consolers, internationally renowned husband and wife gospel duet, presents to their fans and lovers of gospel music, a number of selections, carefully chosen for those who are seeking a greater fulfillment in the way of Christianity.

The song "Christ Makes The Difference", is for those who are wondering doubtfully, is there any hope for you? The answer is yes!, with "Christ in your life"; it makes a difference.

The song "Give God Thanks", is a daily reminder to pause a moment each day to thank God for his many blessings.

The song "So That I Could Be Free", is to remind us of how much Jesus wants to release mankind who had strayed.

The song "God Will Take Care Of His Own", should be a refreshing reminder in these times of high unemployment, weak economy, high crime, etc., that God has promised to "take care of His own", regardless of how things seem to be. He will keep His promise.

After so many requests, we are including in this album one of our all time favorite songs, "Waiting For My Child To Come Home", for your continued enjoyment and inspiration.

## SIDE A

*Give God Thanks*

*Getting Ready For The Rapture*

*Waiting For My Child To Come Home*

*Christ Makes The Difference*

*All The Saints Of God*

## SIDE B

*Jordan River*

*The Almighty Power*

*I Feel Good*

*So That I Could Be Free*

*Oh How Happy I Will Be*

### *Musicians' credits:*

*Jimmy Cason* Bass

*Billy Cason* Sudobicyr

*Roger Wilson* Guitar

*James Baggett* Piano

*Isaac Latt* Drums

*Album Design By: Raymond Woodard*  
*Woodard-Jordan Creative Designers, New York*

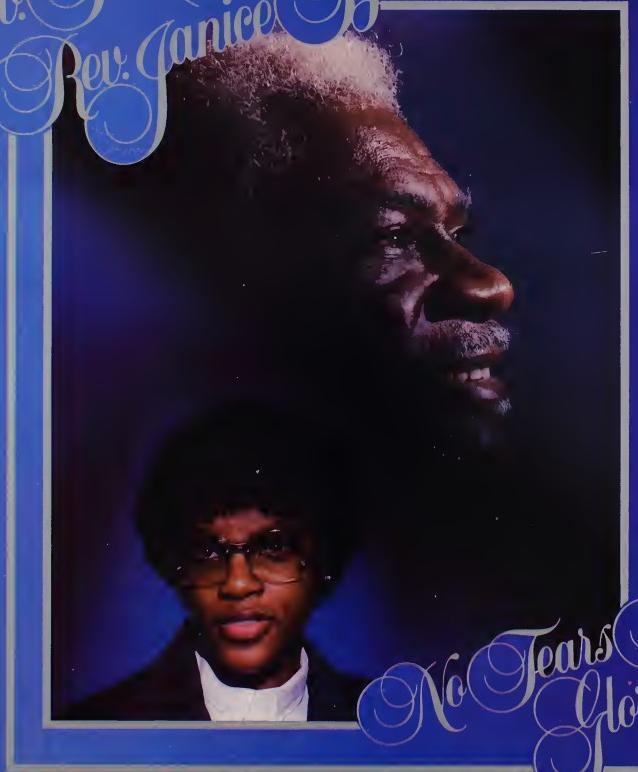
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SAVOY RECORDS, INC., P.O. BOX 279, ELIZABETH, N.J. 07207

Producer / Milton Biggarn  
Executive Producer / Fred Mendelsohn



STEREO/AIR-10077

Rev. T.O. Barnes  
& Rev. Janice Brown



No Tears In  
Glory

## Side One

*No Tears In Glory* 5:17*Till I Die* 3:53*Remember Me* 6:37*For Your Tears I Died* 5:52

## Side Two

*Have Thine Own Way* 5:00*I Love You For Being So Good* 3:52*God Will Carry You Through* 6:58*Bright Side Somewhere* 5:52\*WRITTEN BY REV. F.C. BARNES &  
REV. JANICE BROWNALL SONGS PUBLISHED BY  
INTERNATIONAL ATLANTA MUSIC, BMI

Rev. F.C. Barnes &amp; Rev. Janice Brown

Executive Producer: RON FREEMAN

Producer: TOM WRIGHT

Recorded at: CHESHIRE STUDIOS Atlanta, Ga.

Engineers: TOM WRIGHT, RUSS FOWLER

Photographer: RICHARD HORNE Rocky Mount, N.C.

Cover Design: ART OF ADVERTISING Atlanta, Ga.



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(201) 956-0990

Fan Club:  
c/o Ms. Hannah Vick  
P.O. Box 7159  
Rocky Mount, N.C. 27804-7159

To God Be The Glory!!

Musicians and Traveling Staff

OTHER GREAT ALBUMS BY REV. F.C. BARNES &amp; REV. JANICE BROWN

WHEN IT RAINS IT POURS (AIR-10041)

ROUGH SIDE OF THE MOUNTAIN (AIR-10059)

IT'S ME AGAIN LORD (AIR-70101)

MANUFACTURED BY

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# the CRAIG BROTHERS

SPECIAL SALE  
PRICE  
**\$2.99**



"he wants a place"

SAVOY  
SL-14642

# the CRAIG BROTHERS

Produced by Milton Biggman  
Executive Producer — Fred Mendelsohn



## "he wants a place"

"Oh sing unto the Lord a new song, for He hath done marvelous things."

Psalms 98:1

We can all attest to the multitude of success "The Craig Brothers" achieved from their first recorded album together. But as you sit and listen to their second recording venture, you'll marvel at the fact that "the best" can get better.

I'm very honored and proud to have been asked to share my thoughts with you. I've watched Charles and James grow not only musically, but also in Christ to young men who have dedicated their lives to the service of the Lord.

Through the spirit of their father, Rev. Charles A. Craig II, lives on in these young men, Charles and James are great singers, musicians, composers, arrangers and directors in their own right.

I know you'll be thrilled and amazed, but more so, inspired by the beautiful, powerful songs this album contains.

To Charles and James, we say "God bless you and keep you." Continue on God's pathway through preaching, teaching and spreading the Word through song. We're with you, we love you, and remember... this is just the beginning!

With love,  
Your sister in Christ,

Phyllis

### BOOKING ARRANGEMENTS

C & J Productions      864-4192  
18000 Greenlawn      863-3219  
Detroit, Michigan 48221      270-2044

### SIDE A

#### He Wants A Place

Soloists: Charles & James Craig

#### Sign Me Up

Soloists: Charles & James Craig

#### Gone Are My Fears

Soloists: Charles & James Craig

#### He Made Something Out Of My Life

Soloists: Charles & James Craig

#### Spread A Little Love

Soloists: Charles & James Craig

### SIDE B

#### Jesus Said "Ask It In My Name"

Soloists: Charles Craig-James Craig-Rudolph Stanfield

#### I Really Love The Lord

Soloists: Charles & James Craig

#### What He's Done For Me

Soloists: Charles & James Craig

#### I'm Going On (In The Name Of Jesus)

Soloists: Charles & James Craig

### BACKGROUND VOCALS

#### ALTOS

CAROLYN BELCHER

SANDRA ROSE

LYNDIA WRIGHT

LINDA ROSS

PENNY WOODWARD

#### TENORS

ROBERT MAJOR

RALPH CARLINGTON

GREGORY GREENE

ARNOLD FERRELL

THOMAS DAVIS, JR.

KENNETTE ROBINSON

MICHAEL BELCHER

#### SOPRANOS

WANDA CRAIG

KIM TYSON

PHYLLIS LYONS

CONNIE JONES

BEVERLY ALLEN

### MUSICIANS

RUDOLPH STANFIELD, JR.

MIN. THOMAS WHITFIELD

REV. GREGORY TROY

WENDOLYN PEDDY

LENARD BRANTLEY

LRIC BRYCE

MICHAEL WRIGHT

KEYBOARDS

KEYBOARDS

KEYBOARDS

PERCUSSION

BASS GUITAR

LEAD GUITAR

LEAD GUITAR



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LIBERTY RECORDS, INC.  
LOS ANGELES 28, CALIF.

# SI ZENTNER IN FULL SWING!



LRP-3397

1

1. WHEN THE SAINTS COME SWINGIN' IN 2:30  
(Zentner-Chase) Showcase Music BMI
2. MELANCHOLY SERENADE 2:43  
(Gleason) Songwriters, Inc. ASCAP
3. MOONLIGHT ON THE GANGES 2:59  
(Ewing-Wallace) Herms, Inc. ASCAP
4. I'M MOVIN' ON 2:13  
(Snow) Hill & Range Songs, Inc. BMI
5. WITHOUT A SONG 2:49  
(Youmans-Rose-Eliacu)  
Miller Music Corp. ASCAP
6. JUMPIN' JOHN 2:59  
(Adpt. & Arr. Chase-Zentner)  
Showcase Music BMI

LIBERTY RECORDS, INC.

LOS ANGELES 28, CALIF.



# SI ZENTNER IN FULL SWING!

LRP-3397

2

1. LONESOME ROAD 2:47  
(Shukrat-Austin) Paramount Music Corp.-  
Nathaniel Shukrat Mus. ASCAP
2. GREEN FIELDS 3:07  
(Gilkson-Dohr-Miller) Montclare Music Corp. BMI
3. SULTRY SERENADE 4:53  
(Glenn-Ellington) Tempo Music-United Mus.  
Corp. ASCAP
4. ESTRELLITA 2:57  
(Ponce) Carl Fischer, Inc. ASCAP
5. GOING TO THE RIVER 3:07  
(Domino-Bartholomew) Travis Music Co.  
BMI
6. THE MOON WAS-YELLOW 2:00  
(Leslie-Ahern) Broadway, Vocco &  
Conn ASCAP

DIGITAL

1

Rachmaninoff: Concerto No.3  
in D minor, Op.30  
(beginning)-I. Allegro ma non troppo

DS-538105

DS-1-38105

STEREO

/ 33 1/3

Direct Metal  
**DMM**™  
Mastering

DIMITRIS SGOUROS (piano)  
BERLIN PHILHARMONIC ORCHESTRA  
YURI SIMONOV cond.

Recorded in Germany  
© 1984 EMI Records Limited

A N G E L



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DIGITAL

2

Rachmaninoff: Concerto No.3  
in D minor, Op.30  
(conclusion)-II. Intermezzo & III. Finale

DS-538105

DS-2-38105

STÉREO

33 1/3

Direct Metal

DMM™

Mastering

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# Memoir.

## SONGS OF LOVE JACK JONES

SIDE 1  
33 $\frac{1}{3}$  RPM  
MCPS

MOIR 119 A  
STEREO

1. DEAR HEART (a)  
(Livingston-Evans-Mancini) RCA Music Ltd.
2. YOU'RE SENSATIONAL (b)  
(Cole Porter) Chappell Music Ltd.
3. LOVE IS HERE TO STAY (c)  
(I. Gershwin-G. Gershwin) Chappell Music Ltd.
4. I'LL GET BY (As Long As I Have You) (a)  
(Turk-Ahlert) Francis Day & Hunter/EMI
5. YOU'D BETTER LOVE ME (c)  
(Martin-Gray) TRO Essex Music Ltd.
6. ALL THE THINGS YOU ARE (b)  
(Hammerstein II-Kern) Chappell Morris

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Arranged & Conducted by: (a) Don Costa  
(b) Jack Elliott (c) Harry Betts

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# Memoir.

## SONGS OF LOVE JACK JONES

SIDE 2  
33½ RPM  
MCPS

MOIR 119 B  
STEREO

1. EMILY (a)  
(Mercer-Mandel) United Partnership Ltd.
2. THANK HEAVEN FOR LITTLE GIRLS (c)  
(Lerner-Loewe) Chappell Music Ltd.
3. I'M GLAD THERE IS YOU (c)  
(Madeira-Dorsey) Chappell Morris Ltd.
4. WHEN SHE MAKES MUSIC (b)  
(Segal-Fisher) MCPS
5. SOMETHING'S GOTTA GIVE (c)  
(Mercer) TRO-Essex Music Ltd.
6. YOU'RE MY GIRL (b)  
(Cahn-Styne) Chappell Morris Ltd.

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<SIDE A>

# marcia brady

WHATS THE  
BUSINESS

1. WHATS  
THE  
BUSINESS  
RADIO MIX(4:05)

2. WHATS  
THE  
BUSINESS  
CLUB MIX(4:28)

CHARLES W. SMITH  
(AARON/DEVELYN MUSIC  
(BMI) , MARCIA HARRIS  
(AARON/DEVELYN  
MUSIC(BMI)

PRODUCED BY  
CHARLES  
W. SMITH

<SIDE B>

1. VACATE  
Radio Mix- (3:52)
2. LICK THE BOAT  
(3:51)

CHARLES W. SMITH (AARON/DEVELYN MUSIC  
(BMI) , MARCIA HARRIS (AARON/DEVELYN  
MUSIC (BMI))



# marcia brady

WHATS THE  
BUSINESS

CD-7000B1

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6

82413

70001

4

marcia brady

BUENA



STER-4047

SIDE 1

**CAMARATA**  
Featuring  
**TUTTI'S TRUMPETS**

1. I CAN'T GET STARTED 4:18  
(Vernon Duke-Ira Gershwin)
2. BOY MEETS HORN 3:17  
(Mills-Ellington-Stewart)  
Solo by: "Shorty" Sherock
3. WHAT'S NEW 2:25 (Haggard-Burke)
4. TRUMPET SONG 3:00 (Camarata)
5. TRUMPET TANGO 3:34 (Camarata)
6. STARDUST 3:08 (Carmichael-Parish)

BUENA



STER-4047

SIDE 2

**CAMARATA**  
Featuring  
**TUTTI'S TRUMPETS**

1. BUGLE BLUES 2:51 (Schoebel-Meyers-Pettis)  
Solos by: Pete Candoli and "Shorty" Sherock
2. TENDERLY 4:11 (Gross-Lawrence)
3. LOUIS 4:23 (Camarata)
4. TRUMPETER'S PRAYER 4:17 (Camarata)  
Solo by: Conrad Gozzo
5. SOUTHLAND 2:25 (Camarata)  
Solo by: Pete Candoli



Johnny Ray Watson  
IT'S BEGINNING TO RAIN

R-2770-LPS  
Stereo

Side 1  
33 1/3 RPM

1. IT'S BEGINNING TO RAIN 3:55  
(Gaither-Wilburn/Gaither Music-First Monday Music/ASCAP)
2. HE'S GOT IT ALL IN CONTROL 3:15  
(Jordan/Chess Music/ASCAP)
3. I HAVE RETURNED 4:54  
(Wilkin/Buckhorn Music/BMI)
4. DON'T YOU THINK IT GETS SWEETER 4:11  
(Stanfield/SORO/SESAC)
5. FROM THE START 3:12  
(Christian/Home Sweet Home Music/BMI)

Rainbow Sound, Inc., 1322 Inwood Rd., Dallas, TX 75247



Johnny Ray Watson  
IT'S BEGINNING TO RAIN

R-2770-LPS  
Stereo

Side 2  
33 1/3 RPM

1. ONE DAY AT A TIME 3:22  
(Kristofferson-Wilkin/Buckhorn Music/BMI)
2. LET THEM KNOW 4:57  
(Wolfe/Dimension Music/SESAC)
3. I FOUND IT 2:37  
(Ewing/First Monday Music/ASCAP)
4. SURELY THE PRESENCE 4:12  
(Wolfe/Wolfe Music/ASCAP)
5. THE KING IS COMING 3:46  
(Gaither/Gaither Music/ASCAP)

Rainbow Sound, Inc., 1322 Inwood Rd., Dallas, TX 75247

*Sound of Gospel*

TIMOTHY WRIGHT & JEROME L. FERRELL  
& THE LIGHTHOUSE  
INTER-DENOMINATIONAL CHOIR

HALLELUJAH IS THE HIGHEST PRAISE

SIDE 1

SOG - 2D166



PRAYER (Instrumental "Renew Me In Your Spirit") (3:43)

Soloist Bishop LeRoy R. Anderson

DRAW ME NEARER\* (7:59)

Soloist Timothy Wright

HALLELUJAH IS THE HIGHEST PRAISE (9:40)

Soloist Michael Bruce

All songs written and arranged by Jerome L. Ferrell,  
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TIMOTHY WRIGHT & JEROME L. FERRELL  
& THE LIGHTHOUSE  
INTER-DENOMINATIONAL CHOIR

HALLELUJAH IS THE HIGHEST PRAISE

SIDE II

SOG-2D166

LET'S GO BACK TO THE OLD TIME WAY (7:20)

Soloist Connie Matthews

HE LIVES (Reprise) (1:19)

YOU DON'T KNOW\* (7:07)

Soloist Timothy Wright

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& THE LIGHTHOUSE  
INTER-DENOMINATIONAL CHOIR  
HALLELUJAH IS THE HIGHEST PRAISE

SIDE III

SOG - 2D166

**STAND UP AND TESTIFY (3:58)**

Soloist James Smith, Jr.

**FIX ME\* (10:10)**

Soloist Timothy Wright, James Smith, Sharon Belton &  
Della Johnson

**NEVER ALONE (5:57)**

Soloist Sharon Belton & Jessie Williams

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& THE LIGHTHOUSE  
INTER-DENOMINATIONAL CHOIR  
HALLELUJAH IS THE HIGHEST PRAISE

SIDE IV

SOG - 2D166

WHEN I GET HOME (7:12)

Soloist Della M. Johnson

HE WON'T FAIL YOU (6:14)

Soloist James Smith

EVERY TIME I FEEL THE SPIRIT (5:05)

Soloist Darlene Garland & James Smith

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# SAVOY

SL 14463  
(SL 14463 SA)

SIDE 1  
33 $\frac{1}{3}$  RPM

**REV. MACEO WOODS  
and the  
Christian Tabernacle Choir**

1. HAPPY IN JESUS
2. I'M GLAD I FOUND THE CHRIST
3. THE STORM IS PASSING OVER
4. THE SHADY GREEN PASTURES
5. MY SOUL IS GLAD

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SL 14463  
(SL 14463 SB)

SIDE 2  
33 1/3 RPM

**REV. MACEO WOODS  
and the  
Christian Tabernacle Choir**

1. THAT'S WHY I SERVE THE LORD
2. IF YOU NEED A MIRACLE
3. THE NAME OF JESUS
4. AT THE CROSS
5. THE LORD IS IN HIS HOLY TEMPLE

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*John Hammond*  
R E C O R D S

**MARION WILLIAMS**  
**LORD YOU'VE BEEN MIGHTY GOOD TO ME**

**FW 37598**  
**STEREO**

**SIDE 1**  
(FW 37598 AS)

The Moan That Keeps Homes Together 4:15  
(M. Williams)

Lord You've Been Mighty Good To Me 3:06  
Medley of Lord You've Been Mighty Good  
To Me and Mighty Good (M. Williams)

Pure Gold (W.H. Brewster) 2:53

Tell Mother I'll Be There (public domain) 3:03

The Old Rugged Cross (public domain) 4:03

Revive Us Again (arr. by M. Williams) 2:21

PRODUCED BY TONY HEILBUT

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311 W. 57 St. NYC

*John Hammond*  
RECORDS

**MARION WILLIAMS**  
**LORD YOU'VE BEEN MIGHTY GOOD TO ME**

**FW 37598**  
**STEREO**

**SIDE 2**  
(FW 37598 BS)

**It's Getting Late In The Evening** 3:07  
(public domain)

**Surrender** (Buddy Crosby) 2:48

**Reaching Out To Touch Somebody** 2:49  
(M. Williams)

**This Evening Our Heavenly Father** 2:55  
(public domain)

**Somebody Saved Me** (H.J. Ford) 4:45

**That's All** (public domain) 3:18

PRODUCED BY TONY HEILBUT

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311 W. 57 St. NYC

Gospel

SOUND OF  
GOSPEL RECORDS

MATTIE MOSS CLARK  
"I AM NOT ALONE"

SIDE I  
STEREO

SOG-097  
(SOG-097-A)

1. YOU LIGHT UP MY LIFE (4:07)  
(Joe Brooks)
2. WHEN WE ALL GET TO HEAVEN (4:12)  
(Arrangement - Elbernita Clark)
3. I KNOW A GREAT SAVIOR (4:23)  
(Arrangement - Elbernita Clark)
4. BE STILL MY SOUL (2:25)  
(Arrangement - Elbernita Clark)

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by Big Hill Music Corp. (ASCAP)  
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Detroit, Michigan

Gospel

# SOUND OF GOSPEL RECORDS

MATTIE MOSS CLARK  
“I AM NOT ALONE”

SIDE II  
STEREO

SOG-097  
(SOG-097-B)

1. SAINTS AROUND THE THRONE (3:35)  
(Arrangement - Mattie Moss Clark)
2. BELIEVE I'LL TESTIFY (4:10)  
(Arrangement - Mattie Moss Clark)
3. I AM NOT ALONE (3:15)  
(Elberinita Clark)
4. I'VE BEEN BUKED (2:50)  
(Arrangement - Mattie Moss Clark)

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Bridgeport Music, Inc. (BMI)

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Detroit, Michigan

# TAKE ME BACK

ANDRAÉ CROUCH & THE DISCIPLES

SIDE 1



LIGHT

33 1/3 rpm

STEREOPHONIC

1. I'LL STILL LOVE YOU — 3:55
2. PRAISES — 4:26
3. JUST LIKE HE SAID HE WOULD — 4:33
4. ALL I CAN SAY (I Really Love You) — 4:10
5. YOU CAN DEPEND ON ME — 3:25

all songs are composed by Andraé Crouch

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℗ 1975 LEXICON MUSIC, INC.

LS-5637-LP

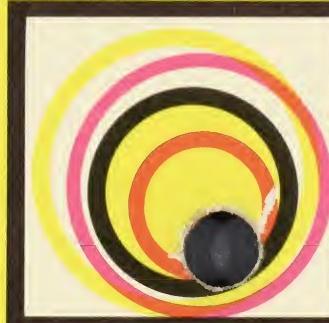
(LS 1-5637)

LEXICON MUSIC, INC. WACO, TEXAS

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ANDRAÉ CROUCH & THE DISCIPLES

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LS-5637-LP

(LS 1-5637)

LEXICON MUSIC, INC. WACO, TEXAS

**TAKE ME BACK**  
ANDRAÉ CROUCH & THE DISCIPLES

**SIDE 2**



**LIGHT**

**33 1/3 rpm**  
**STEREOPHONIC**

1. TAKE ME BACK — 4:11
2. THE SWEET LOVE OF JESUS — 3:20
3. IT AIN'T NO NEW THING — 3:23
4. THEY SHALL BE MINE — 3:58
5. OH, SAVIOR — 3:57
6. TELL THEM — 3:42

all songs are composed by Andraé Crouch  
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℗ 1975 LEXICON MUSIC, INC.

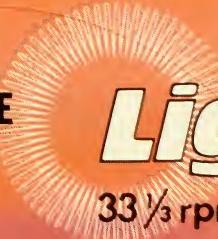
**LS-5637-LP**

(LS 2-5637)

LEXICON MUSIC, INC. WACO, TEXAS

# **LOVE ALIVE II**

**WALTER HAWKINS AND THE  
LOVE CENTER CHOIR**



# **Light**

**33 1/3 rpm**

**STEREOPHONIC**

**SIDE 1**

1. COME BY HERE, GOOD LORD (W. Hawkins) 3:27  
(Solo: Barbara Rhodes)
2. HE'S THAT KIND OF FRIEND (W. Hawkins) 7:36  
(Solo: Tramaine Hawkins)
3. NEVER ALONE (W. Hawkins) 6:30  
(Solo: Francis Pye)
4. UNTIL I FOUND THE LORD (W. Hawkins) 7:10  
(Solo: Walter Hawkins)

All songs copyrighted Libris Music/  
Walter Hawkins Music//BMI

© 1978 LEXICON MUSIC, INC. LS-5735

LEXICON MUSIC, INC. WACO, TEXAS

**LOVE ALIVE II**  
**WALTER HAWKINS AND THE**  
**LOVE CENTER CHOIR**

**Light**

**33 1/3 rpm**

**STEREOPHONIC  
SIDE 2**

- 1. BE GRATEFUL (W. Hawkins) 6:56**  
(Solo: Lynette Hawkins Stephens)
  - 2. I'M GOIN' AWAY (W. Hawkins) 8:34**  
(Solos: Edwin & Walter Hawkins)
  - 3. GOD WILL OPEN DOORS (W. Hawkins) 4:13**  
(Solo: Freddie Hawkins)
  - 4. RIGHT ON (W. Hawkins) 2:58**  
(Solo: Lynette Hawkins Stephens)
- All songs copyrighted Libris Music/  
Walter Hawkins Music/BMI

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LEXICON MUSIC, INC. WACO, TEXAS

# MALACO

T.M.

## A TOUCH OF CLASS JACKSON SOUTHERNAIRES

**MAL 4375**  
(MAL 4375-A)

SIDE ONE  
33 1/3 RPM  
STEREO

1. It's Coming Up Again (Jackson Southernaires) 3:04  
Malaco Music, Southern Style (BMI)
2. Don't Look Down On A Man (Jackson Southernaires) 6:25  
Malaco Music, Southern Style (BMI)
3. Jesus Can Work It Out (G. Jordan) 2:56  
East Memphis & Tabernacle Music (BMI)
4. There Is No Excuse (Frank Williams) 3:02  
Joliet Music (BMI)
5. Help Me Make It Through Another Day  
(Jackson Southernaires) 4:00  
Malaco Music, Southern Style (BMI)

Produced by Jackson Southernaires  
Engineers: Wolf Stephenson/James Griffin  
© 1981, Malaco, Inc.

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**MALACO**

T.M.

**A TOUCH OF CLASS  
JACKSON SOUTHERNAIRES**

**MAL 4375  
(MAL 4375-B)**

**SIDE TWO  
33 1/3 RPM  
STEREO**

1. God Can Do Anything But Fail (Jackson Southernaires) 4:55  
S. Madison) Malaco Music, Southern Style (BMI)
2. I Need You To Hold My Hand (Jackson Southernaires) 3:31  
Malaco Music, Southern Style (BMI)
3. You Can't Hurry God (P.D. Special Arrangement)  
Jackson Southernaires) 3:45  
Malaco Music (BMI)
4. Medley: He looked Beyond My Fault/Stand By Me/  
Reach Out & Touch/Take Me Back 8:46

Produced by Jackson Southernaires  
Engineers: Wolf Stephenson/James Griffin  
© 1981, Malaco, Inc.

MANUFACTURED AND DISTRIBUTED BY MALACO RECORDS, JACKSON, MS

*Chicago Records*  
not inc.



CH-LP-200-A  
Side One

33 1/3 RPM

1. **Velvetones** • How I Miss You  
2:56 ASCAP (Anderson, Hart, Robert Bruce)
2. **Four Tunes** • My Last Affair  
2:54 (Haven Johnson)
3. **Four Tunes** • I'm The Guy  
2:47 (Floyd Hunt - Al Silvers)
4. **Captans** • I'm So Crazy For Love  
2:55 (L. Fountoin) BMI
5. **Walter Fuller & Group** • Closer To My Heart  
2:52 (Coleman-Bowdry-Herzstan) Golortunes (BMBI)
6. **James Quintet** • Bewildered  
3:04 (Leonard Whitlan-Teddy Powell)

*Chicago Records*  
not inc.



CH-LP-200-B  
Side Two

33 1/3 RPM

1. Deep River Boys • Don't Ask Me Why  
2:40 (Joe Thomas)
2. Deep River Boys • Wrapped Up In A Dream  
2:45 (William Best - Irving Berman)
3. Deep River Boys • No One Sweeter Than You  
2:56 (Henry B. Glover)
4. Deep River Boys • I Left Myself Wide Open  
2:43 (Seger Ellis)
5. Delta Rhythm Boys • Sweetheart Of Mine  
2:29 (Popo-Rusincky)
6. Delta Rhythm Boys • The Laugh's On Me 2:49  
2:49 (Edwards-Leonard Braverman)
7. James Quintet • Pleasing You (As Long  
As I Live)  
2:40 (Lonnie Johnson)



## THE GOLDEN GROUPS – THE EARLY YEARS

SIDE ONE

APOLLO LP 5077

1. ONE MORE TIME \*Mel-o-dots
2. JUST HOW LONG \*Mel-o-dots
3. ROCK MY BABY \*Mel-o-dots
4. BABY WON'T YOU PLEASE COME HOME  
\*Mel-o-dots
5. ANGEL BABY \* The Hearts
6. NIGHT HAS COME \*The Hearts
7. OH BUT SHE DID \*The Opals
8. MY HEARTS DESIRE \*The Opals



## THE GOLDEN GROUPS – THE EARLY YEARS

SIDE TWO

APOLLO LP 5077

1. DON'T LET THAT DREAM COME TRUE  
\*The Jumping Jacks
2. LONG HEAD LEGGY RASCAL \*Jumping Jacks
3. WHY DO I CRY (WHY OH WHY)\*Jumping Jacks
4. JULOCKA JOLLY \* The Jumping Jacks
5. I JUST LOVE YOU SO \*  
Lydia Larson & The River Rovers
6. BALD HEADED DADDY  
\*Lydia Larson & The River Rovers
7. LITTLE SIDE CAR \*The Larks
8. TIPPIN' IN \*The Larks



"GREAT GROUPS  
OF THE FIFTIES"  
Volume Three

SEND FOR  
FREE  
CATALOG

COL 5039  
SIDE ONE

1. THE GLEAM IN YOUR EYES - The Channels -  
(Lewis-Robinson) - Spinning Wheel (BMI)
2. GOLDEN TEARDROPS - The Flamingos - (Redding-Carter) - Joni (BMI)
3. CAN'T HELP LOVING THAT GIRL OF MINE - The Hide-A-Ways
4. SHADOWS - The Five Satins - (F. Parris) - Angel (BMI)
5. I'LL BE FOREVER LOVING YOU - The El Dorados -  
(L. Arnold-T. Daniels) - Tollie (BMI)
6. HONEST - The Gazelles - (Langston) - Andrea (SESAC)
7. LOVE ME RIGHT - The Skyhawks -  
(Previously Unreleased)

COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 19072



# Collectables

"GREAT GROUPS  
OF THE FIFTIES"  
Volume Three

SEND FOR  
FREE  
CATALOG



COL 5039  
SIDE TWO

1. I COULDN'T SLEEP A WINK LAST NIGHT - The Mello-Moods -  
(H. Adamson-J. McHugh) -Bob-Dan (BMI)
2. VALARIE - Jackie & The Starlites - (Starlites) - Fast Music (BMI)
3. EVERYONE'S LAUGHING - The Spaniels - (C. Carter) - Conrad (BMI)
4. DANCE GIRL - The Charts - (L. Cooper) - Everlast (BMI)
5. MARCELLA - The Castelles - (The Castelles) - Slotkin (BMI)
6. CORALEE - The Hemlocks - (Jefferson-Robinson) - Fire (BMI)
7. I LOVE YOU - The Idols - (Previously Unreleased)

COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 19072

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### "A Touch Of Gold From Gusto"

The Dominoes – Featuring Clyde McPhatter

Stereo 33 $\frac{1}{3}$

MCPS

K-5006 – A –  
Side 1

1. No Says My Heart 1:39
2. Do Something For Me 2:23
3. Harbor Lights 3:14
4. That's What You're Doing To Me 2:23
5. I Can't Escape From You 2:04
6. Don't Leave Me This Way 3:12
7. Deep Sea Blues 2:56
8. When The Swallows Come Back To Capistrano 3:05
9. Yours Forever 1:50

Made in West-Germany



"A Touch Of Gold From Gusto"

The Dominoes – Featuring Clyde McPhatter

Stereo 33 $\frac{1}{3}$

MCPS

K-5006 – B –  
Side 2

1. Chicken Blues 2:49
2. Weeping Willow Blues 2:42
3. Heart To Heart 2:55
4. The Deacon Moves In 2:44
5. Love Love Love 2:29
6. Pedal Pushin' Pappa 2:36
7. No Room 2:40
8. I Ain't Gonna Cry For You 2:04
9. I'm Lonely 1:57

Made in West-Germany

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# MONTILLA



H8-OP-5306

33.3 Long Playing

SIDE ONE

## TARDE DE TOROS

(Pasodobles Taurinos)

1. MANOLETE - Orozco y Ramos
2. DOMINGUIN - D. Méndez
3. UNA NOVIA DEL SOL - Emilio Burgos
4. ASI ES MI TIERRA - Vicente Carris López
5. TRIANA - Lope
6. EL TROMPETA FLAMENCO - Araque
7. CAMINO DE ROSAS - Joeé Franco
8. LUZ DE ESPAÑA - Modesto Rebollo

BANDA DE AVIACION ESPAÑOLA

Conducted by MANUEL GOMEZ DE ARRIBA

Musical Supervisor: DANIEL MONTORIO

FM-98

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# MONTILLA



H8-OP-5307

33.3 Long Playing

SIDE TWO

## TARDE DE TOROS

(Pasodobles Taurinos)

1. VIVA EL RUMBO - Zabala
2. EL REY DE LOS TOREROS - José Faus
3. CELSO DIAZ - Gómez de Arriba
4. LAGARTIJILLA - Martín Domingo
5. SALERO DE CADIZ - Font de Anta
6. GUITARRA ESPAÑOLA - Font de Anta
7. EL LITRI - Monreal
8. PREGON DE ANGUSTIA - Pablo Herrero

BANDA DE AVIACION ESPAÑOLA

Conducted by MANUEL GOMEZ DE ARRIBA

Musical Supervisor: DANIEL MONTORIO

FM-98

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# MONSTER CITY RECORDS

THE LAST PICTURE SHOW

"POP MUTATION"

SIDE 1

LPS002

(P) 1987

33 1/3

STEREO

Made in Canada

WRA1-573

1. BABY GOT THE BLUES (Maestro) 3:54
2. POP MUTATION (Maestro) 4:37
3. VAMPIRE (Maestro) 3:02
4. CHINA DOLL (Maestro) 4:08
5. DREAD (Maestro) 5:57

All songs © 1987 Monster City Music  
Publ. Co./BMI

# MONSTER CITY RECORDS

THE LAST PICTURE SHOW

"POP MUTATION"

SIDE 2

LPS002

(P) 1987

33 1/3

STEREO

Made in Canada

WRA1-573

1. SYLVIA (Maestro) 3:21
- \*2. LOVE FOR YOU (Campbell/Badger) 4:30
3. INVISIBLE GIRL (Maestro) 4:27
4. LONELINESS IS AN ART (Maestro) 4:00
5. LULLABYE (Maestro/Reilly) 3:57

All songs © 1987 Monster City Music  
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Pounded Sounds/BMI

SIDE A

45 RPM



## "If You Belonged To Me"

Nancy Davis

(Stock/Waterman)

BPM: 120.1 / Time: 6'03"

Mix by Stephen L. Freeman

courtesy of PWL Records U.K. p

Intro: 32/32 Break: 16/16/32 Outro: 32/16/16

# NRG For The 90's Volume 12

## "One More Chance"

Jeff Johnson

(J. Johnson)

BPM: 117.6 / Time: 6'23"

Remix & Additional Production by Chris Cox

(Original Production by Jeff Johnson & Scott Steinman)

A HOT TRACKS EXCLUSIVE

Intro: 32/32/32 Break: 32 Outro: 32/32/32

Produced by J. Mark Andrus & Chris Cox

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**SIDE B**

**HT** **45 RPM**

**"What Kind Of Fool"**

**Kylie Minogue**  
(Stock/Waterman/Minogue)

**BPM: 124.7 / Time: 6'26"**

**Digital Mix by J. Mark Andrus**  
courtesy of PWL Records U.K. p  
Intro: 32/32 Break: 32/16/16 Outro: 32/32/32

**"Boom Boom '92"**

**Paul Lekakis**  
(Chieregato/Ballerini/Montin/Turatti/Hooker/Chapulin/Allione)

**BPM: 129.0 / Time: 6'26"**

**Digital Mix by Ron Hester**  
courtesy of ZYX Records p  
Intro: 16/16/32 Break: 32 Outro: 32/32

**NRG**  
**For The**  
**90's**  
**Volume 12**

Produced by **J. Mark Andrus & Chris Cox**  
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# STRAKER'S RECORDS

SOCA 33 1/3 R.P.M.

SWEET BLACKMAN  
WINSTON SOSO

Produced By:  
GRANVILLE STRAKER For  
STRAKER'S RECORD WORLD, LTD.  
St. Vincent, W.I.  
Phone: 45-61549

GS-2250 A  
SIDE ONE  
STEREO

Rec.: Sound Heights  
Engs.: Tim Benedict  
and Granville Straker

- (1) OLD LADY MELODY  
(W. SOSO)
- (2) SWEET BLACK MAN  
(W. SOSO)
- (3) WHAT IS LOVE  
(W. SOSO)

Arranged and Conducted by FRANKIE McINTOSH  
Music by THE EQUITABLES

Manufactured and Distributed by  
STRAKER'S RECORD WORLD LTD.  
242 Utica Ave., Bklyn., N.Y. 11213  
Ph.: (212) 756-0040 - 773-9506

# STRAKER'S RECORDS

RE SOCAE 33 1/3 R.P.M.  
SWEET BLACKMAN  
WINSTON SOSO

Produced By:  
GRANVILLE STRAKER For  
STRAKER'S RECORD WORLD, LTD.  
St. Vincent, W.I.  
Phone: 45-61549

GS-2250 B  
SIDE TWO  
STEREO

Rec.: Sound Heights  
Engs.: Tim Benedict  
and Granville Straker

(1) ME AINT SHARING WOMAN

(W. SOSO)

(2) MY LOVE IS YOURS

(W. SOSO)

(3) PLAY MASS

(W. SOSO)

Arranged and Conducted by FRANKIE McINTOSH

Music by THE EQUITABLES

Manufactured and Distributed by  
STRAKER'S RECORD WORLD LTD.  
242 Utica Ave., Bklyn., N.Y. 11213  
Ph.: (212) 756-0040 - 773-9506

Technic  
Records

2 Chancery Lane  
Kingston, Jamaica  
92-26832

Produced by  
W. Riley

SIDE B

TARLIS

AGONY

RED DRAGON

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Techniques  
2 Chancery Lane  
Kingston, Jamaica  
92-26832

Produced by  
W. Riley

SIDE A

TARUS

VERSION  
TECHNIQUES ALL STARS

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Produced  
under license from  
the Beckworth Corporation,  
courtesy Republic Pictures Corporation

CinemaSound

**THE MUSIC OF REPUBLIC**  
**The Early Years**  
**1937 - 1941**

Stereo  
R1001

Side A  
© 1985  
CinemaSound Records  
R1001-A

1. REPUBLIC EMBLEM (Lava) ASCAP\* :12
2. THE THREE MESQUITEERS SUITE 13:24

Main Title (Lava) ASCAP\*\* Mexican Chase (Feuer) ASCAP\*  
Trio In Pursuit (Lava) ASCAP\* Easy Day (Feuer) ASCAP\*\*  
Mesquiteers Get Going (Lava) ASCAP\*  
Bad Men (Lava) ASCAP\* Saddle Tempo (Lava) ASCAP\*\*  
Theme and End Title (Lava) ASCAP\*

\* Very Nice Music \*\* Chappell

Orchestra conducted by James King

Manufactured by  
CinemaSound Records,  
Made in U.S.A.

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and owner of the work  
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Produced  
under license from  
the Beckworth Corporation,  
courtesy Republic Pictures Corporation

CinemaSound

**THE MUSIC OF REPUBLIC**  
**The Early Years**  
**1937 - 1941**

Stereo  
R1001

Side B  
© 1985

CinemaSound Records  
R1001-B

1. KING OF THE ROYAL MOUNTED (Lava) ASCAP\* 1:23
2. THE BORDER LEGION (Lava) ASCAP\* :34
3. PANORAMA (Lava) ASCAP\* 1:02
4. THE PAINTED STALLION (Lava) ASCAP\*\* 2:48
5. LITTLE BEAVER (Lava) ASCAP\* :59
6. CHASE MONTAGE 8:35

Desert Chase (Glickman) Desert Riders (Colombo) ASCAP\*\*  
Race to Destruction (Lava) ASCAP\*\* Quick Getaway (Sawtell) ASCAP\*

\* Very Nice Music \*\* Chappell  
Orchestra conducted by James King

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# MACAYA

RECORDS

## LES DIFFICILES DE PÉTION VILLE

An Septième

MACAYA 113  
STEREO

SIDE ONE  
33 $\frac{1}{3}$  RPM

1. Bèl Balé  
H. Célestin, E. Woolley, J-R. Hérissé
2. Fê Fré  
E. Woolley, H. Célestin, J-R. Hérissé
3. I am Sorry  
E. Woolley, H. Célestin
4. An Septième  
E. Woolley, J-R. Hérissé, H. Célestin

# MACAYA

RECORDS

## LES DIFFICILES DE PETION VILLE

An Septième

MACAYA 113  
STEREO

SIDE TWO  
33 $\frac{1}{3}$  RPM

1. Pou Youn Bon Zanmi  
H. Célestin, J-R. Hérissé, E. Woolley
2. Cache-Cache Lubin  
H. Célestin, J-R. Hérissé, E. Woolley
3. Carnaval Poté Balé  
E. Woolley, J-R. Hérissé, H. Célestin

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# Golden Guinea

## COLLECTOR SERIES

RECORDING FIRST  
PUBLISHED 1957

GSGC.14002-A

33  $\frac{1}{3}$  RPM

GSGC.14002

SIDE 1

STEREO

ELGAR

SYMPHONY NO. 2 IN E FLAT MAJOR, OP. 63

1. Allegro vivace e nobilmente
2. Larghetto

SIR ADRIAN BOULT

conducting the

LONDON PHILHARMONIC ORCHESTRA

MECOLICO

MADE IN ENGLAND

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Golden Guinea



## COLLECTOR SERIES

RECORDING FIRST  
PUBLISHED 1957

GSGC.14002-B

33½ RPM

GSGC.14002

SIDE 2

STEREO

### ELGAR SYMPHONY NO. 2 IN E FLAT MAJOR, OP. 63

3. Rondo (Presto)
4. Moderato e maestoso

SIR ADRIAN BOULT  
conducting the  
LONDON PHILHARMONIC ORCHESTRA  
MECOLICO

MADE IN ENGLAND

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PERFORMANCE BROADCASTING AND COPYING OF THIS RECORD

COPLAND:  
**CONCERTO FOR CLARINET &  
STRING ORCHESTRA**  
(with harp and piano)

SIDE 1

STEREO



**S CBS 61837**

Boosey & Hawkes Mus.  
Pub. Co. Ltd.

S CBS 61837 A°  
P 1963 CBS Inc.

**CLASSICS**

BENNY GOODMAN, Clarinet  
Columbia Symphony Strings  
AARON COPLAND, Conductor

Original sound recording made by CBS Inc.  
CBS Records are the exclusive licensees  
for the UK

MADE IN ENGLAND

RECORDED WORK RESERVED UNAUTHORIZED USE IS  
PROHIBITED BY LAW

# COPLAND: CONCERTO FOR PIANO & ORCHESTRA\*

AARON COPLAND, Piano

New York Philharmonic

LEONARD BERNSTEIN, Conductor

London Symphony Orchestra

AARON COPLAND, Conductor

1. I - Andante sostenuto

2. II - Molto moderato (molto rubato)

SIDE 2

STEREO



S CBS 61837

Boosey & Hawkes Mus.  
Pub. Co. Ltd.

S CBS 61837 B°

\* (P) 1965 CBS Inc.

\*\* (P) 1971 CBS Inc.

# CLASSICS

AARON COPLAND, Piano; New York Philharmonic

LEONARD BERNSTEIN, Conductor

3. Copland: Fanfare for the Common Man\*\*

Original sound recording made by CBS Inc.

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for the UK

MADE IN ENGLAND

COLUMBIA MASTERWORKS

BACH ON  
THE HARPSICHORD  
AND CLAVICHORD  
IGOR KIPNIS

M 30231

STEREO

SIDE 1

XSB 115046

ITALIAN CONCERTO IN F MAJOR

1. I - (Allegro)
2. II - Andante
3. III - Presto
4. LITTLE PRELUDE NO. 1 IN C MAJOR  
(Harpsichord)
5. 12 LITTLE PRELUDES Prelude No. 10  
in G Minor preceded and followed  
by Stözel Menuet
6. ADAGIO IN G MAJOR  
(Clavichord)

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COLUMBIA  MASTERWORKS

BACH ON  
THE HARPSICHORD  
AND CLAVICHORD  
IGOR KIPNIS

M 30231

STEREO

SIDE 2

XSB 115047

ENGLISH SUITE NO. 2 IN A MINOR

1. I - Prélude
2. II - Allemande
3. III - Courante
4. IV - Sarabande and Double
5. V - Bourées I and II
6. VI - Gigue (Harpsichord)
7. PRELUDE AND FUGGETTA IN C MAJOR
8. FANTASIA IN A MINOR (Clavichord)

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disques

Adès

STÉRÉO



FACE 1

33 T/M

Haute Fidélité

14.066 A

27'05

P 1957 1984 ADÈS

IGOR STRAWINSKY

AGON - 22'00

(Ballet pour douze danseurs)

ALBAN BERG

TROIS PIÈCES POUR ORCHESTRE Op. 6 (Début)

1. Präludium (Prélude) 5'00

*Südwestfunk-Orchester (Baden-Baden)*

Direction

HANS ROSBAUD

14.066

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disques

Adès

STÉRÉO



FACE 2

33 T/M

Haute Fidélité

14.066 B

26'05

P 1957 1984 ADÈS

ALBAN BERG  
TROIS PIÈCES POUR ORCHESTRE Op. 6 (fin)

2. Reigen (Rondes) 5'30
3. Marsch (Marche) 8'30

ANTON WEBERN

SIX PIÈCES POUR ORCHESTRE Op. 6 - 11'55

1. Langsam (lent) 1'05 - 2. Bewegt (animé) 1'20
2. Mässig (modéré) 0'50 - 4. Sehr mässig (très modéré) 4'15
5. Sehr langsam (très lent) 2'40 - 6. Langsam (lent) 1'30

**Südwestfunk-Orchester (Baden-Baden)**

DIRECTION  
HANS ROSBAUD

**14.066**



MUSICAL HERITAGE SOCIETY

SIR HUBERY PARRY

MHS 1483  
Side 1

STEREO  
33 1/3 RPM

OVERTURE TO AN UNWRITTEN TRAGEDY  
AN ENGLISH SUITE

London Symphony Orchestra  
SIR ADRIAN BOULT, Conductor  
Recorded by LYRITA



MUSICAL HERITAGE SOCIETY

SIR HUBERY PARRY

MHS 1483

Side 2

STEREO  
33 1/3 RPM

LADY RADNOR'S SUITE  
SYMPHONIC VARIATIONS

London Symphony Orchestra  
SIR ADRIAN BOULT, Conductor  
Recorded by LYRITA

Red Seal

RCA



Mendelssohn  
Symphony No. 3 in A Minor, Op. 56  
("Scottish")

Side A Stereo  
ARL1-4359-A

- I. Introduction and Allegro agitato 15:01
- II. Scherzo assai vivace 4:51
- III. Adagio cantabile 10:44

The Philadelphia Orchestra  
Eugene Ormandy, Conductor

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Red Seal

RCA



Mendelssohn  
Symphony No. 3 in A Minor, Op. 56  
("Scottish")

Side B Stereo  
ARL1-4359-B

IV. Allegro guerriero; Finale maestoso 11:03

Beethoven  
Egmont: Overture 8:02

The Philadelphia Orchestra  
Eugene Ormandy, Conductor

TM(s)® RCA CORP —MADE IN U.S.A.  
© 1983 RCA RECORDS

Red Seal

# RCA



Leonard Sillman's

**"New Faces of 1952"**

Original Cast

**Side A Mono**

CBM1-2206-A

Opening

Lucky Pierre

Boston Beguine

Love Is a Simple Thing

Nancy Puts Her Hair Up

Guess Who I Saw Today

Bal Petit Bal

Ronny Graham and the Co.; Robert Clary;

Virginia de Luce; Rosemary O'Reilly;

Patricia Hammerlee; Bill Mullikin; Alice Ghostley;

Eartha Kitt; June Carroll; Joe Lautner;

Virginia Bosler; Allen Conroy; Intro by

Virginia de Luce; Intro by Robert Clary

Orch. cond. by Anton Coppola

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Red Seal

# RCA



Leonard Sillman's

## "New Faces of 1952"

Original Cast

**Side B Mono**

CBM1-2206-B

Three for the Road:

1. "It's Raining Memories"
2. "Waltzing in Venice"
3. "Take Off the Mask"

Penny Candy

Don't Fall Asleep

I'm in Love with Miss Logan

Monotonous

Time for Tea

Lizzie Borden

He Takes Me Off His Income Tax

Robert Clary; Rosemary O'Reilly; Joe Lautner;  
Alice Ghostley; Ronny Graham and Co., June  
Carroll; Eartha Kitt; Bill Mullikin; Paul  
Lynde; Patricia Hammerlee; Intro by

Virginia de Luce

Orch. cond. by Anton Coppola

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"HIS MASTER'S VOICE"



SPEED 33 1/3  
R.P.M.  
(2XEA.1091)

LONG

PLAYALP.1065

SCHUBERT—HEINE SONGS

("Schwanengesang," Nos. 9 to 15) Sung in German  
Band 1—Der Atlas (Atlas). Band 2—Ihr Bild (Her  
Picture). Band 3—Das Fischermädchen (The  
Fisherman's Daughter). Band 4—Die Stadt (The Town).  
Band 5—Am Meer (By the Sea). Band 6—Der  
Doppelgänger (The Wraith).

DIETRICH FISCHER-DIESKAU—Baritone

GERALD MOORE—Pianoforte



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# HIS MASTER'S VOICE

SPEED 33 1/3  
R.P.M.  
(2XEA 190)

**LONG PLAY ALP.1056**

TRADE MARK  
REGD.

**BEETHOVEN : AN DIE FERNE GELIEBTE, OP. 98**

(Words by Jettelein) Sung in German  
No. 1—Auf dem Hügel sitz' ich stähnend. No. 2—  
Wo die Berge so blau. No. 3—Leichte Begier,  
No. 4—Diese Wölken in den Höhlen. No. 5—Es  
kehret der Maler, es blühet die Au  
No. 6—Nimm sie hin denn, diese Lieder

DIETRICH FISCHER-DIESKAU—Baritone

GERALD MOORE—Pianoforte



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LONDON ffrr<sup>2</sup>  
FULL FREQUENCY RANGE RECORDING

STEREO Treasury SERIES

SPEED 33-1/3 Side 1 (ZAL 3128)  
STS.15011

Decca London SW10 5RQ

STRAVINSKY :  
PULCINELLA SUITE (22.10)

1. Sinfonia; 2. Serenata; 3a. Scherzino; 3b. Allegro  
3c. Andantino; 4. Tarantella; 5. Toccata; 6. Gavotta  
(con due variazioni); 7. Vivo; 8a. Minuetto; 8b. Finale

ERNEST ANSERMET

conducting  
L'ORCHESTRE DE LA SUISSE ROMANDE

LONDON FFRR

FULL FREQUENCY RANGE RECORDING

STEREO Treasury SERIES

SPEED 33-1/3

Side  
2

JULY 1959  
ST. 15011

STRAVINSKY :  
SONG OF THE NIGHTINGALE—Symphonic Poem (21:30)

ERNEST ANSERMET

conducting  
L'ORCHESTRE DE LA SUISSE ROMANDE



STEREO 414 311-1 [Z M]  
ZTT 517

1

SPEED 33 $\frac{1}{3}$

(4 Sides)

(Set No. 414 310-1 ZM2)  
© Recording First Published 1960

HANDEL: ACIS AND GALATEA

Beginning (21:15)

JOAN SUTHERLAND, PETER PEARS, DAVID

GALLIVER

with THE ST. ANTHONY SINGERS  
and PHILOMUSICA OF LONDON

THURSTON DART (harpsichord continuo)

conducted by

SIR ADRIAN BOULT

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STEREO 414 311-1

[Z M]

ZTT 518

2

SPEED 33½

(4 Sides)

(Set No. 414 310-1 ZM2)

© Recording First Published 1960

**HANDEL: ACIS AND GALATEA**

Continuation (19:50)

**PETER PEARS, JOAN SUTHERLAND**

with THE ST. ANTHONY SINGERS

and PHILOMUSICA OF LONDON

THURSTON DART (harpsichord continuo)

conducted by

**SIR ADRIAN BOULT**

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STEREO 414 312-1

[Z M]

ZTT 519

3

SPEED 33 $\frac{1}{3}$

(4 Sides)

(Set No. 414 310-1 ZM2)

© Recording First Published 1960

### HANDEL: ACIS AND GALATEA

Continuation (20:55)

OWEN BRANNIGAN, JOAN SUTHERLAND,  
DAVID GALLIVER, PETER PEARS  
with THE ST. ANTHONY SINGERS  
and PHILOMUSICA OF LONDON  
THURSTON DART (harpsichord continuo)  
conducted by  
SIR ADRIAN BOULT

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STEREO 414 312-1 Z M  
ZTT 520

4

SPEED 33½

(4 Sides)

(Set No. 414 310-1 ZM2)  
© Recording First Published 1960

### HANDEL: ACIS AND GALATEA

1. Conclusion (20:05)
2. O ruddier than the cherry  
(Alternative version) (3:20)

JOAN SUTHERLAND, PETER PEARS, OWEN BRANNIGAN

with THE ST. ANTHONY SINGERS

and PHILOMUSICA OF LONDON

THURSTON DART (harpsichord continuo)

conducted by

SIR ADRIAN BOULT

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MADE IN HOLLAND

# RANWOOD

## THE BEST OF VIC DAMONE LIVE

SIDE ONE  
CRC

RLP 8204  
LPS-50, 489

1. IN THE STILL OF THE NIGHT 1:57  
(Cole Porter)
2. EVERGREEN 2:38  
(Paul Williams/Streisand)
3. EASY TO LOVE 2:57  
(Cole Porter)
4. I CAN'T SMILE WITHOUT YOU 2:41  
(C. Arnold/D. Martin/G. Morrow)
5. FALLING IN LOVE WITH YOU 1:40  
(Richard Rodgers)
6. YOU NEEDED ME 3:30  
(Randy Goodrum)

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# RANWOOD

## THE BEST OF VIC DAMONE LIVE

SIDE TWO  
CRC

RLP 8204  
LPS-50, 490

1. ON THE STREET WHERE YOU LIVE 2:36  
(Loewe/Lerner)
2. COME IN FROM THE RAIN 2:58  
(Carol Bayer Sager/Melissa Manchester)
3. AN AFFAIR TO REMEMBER 1:52  
(Harry Adamson/L. Mc Carey/H. Warren)
4. YOU STEPPED OUT OF A DREAM 2:52  
(Gus Kahn/N.H. Brown)
5. MAC ARTHUR PARK 4:15  
(Jim Webb)

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MUSICAL HERITAGE SOCIETY

ANTON DIABELLI

MHS 1396  
Side 1

STEREO  
33 1/3 RPM

50 Variations on a Waltz Theme

1. Theme & Variations 1 - 4
2. Variations 5 - 8
3. Variations 9 - 13
4. Variations 14 - 18
5. Variations 19 - 23
6. Variations 24 - 27

Hans KANN, Piano



MUSICAL HERITAGE SOCIETY

ANTON DIABELLI

MHS 1396

Side 2

STEREO

33 1/3 RPM

50 Variations on a Waltz Theme

1. Variations 28 - 30
2. Variations 31 - 34
3. Variations 35 - 37
4. Variations 38 - 43
5. Variations 44 - 47
6. Variations 48 - 50 & Coda

Hans KANN, Piano

A close-up of a Columbia Masterworks record label. The word "COLUMBIA" is written in large, bold, white, serif capital letters at the top. Below it, "MASTERWORKS" is written in a slightly smaller, bold, white, serif font. In the center of the label is a smaller, dark rectangular area containing the title "BRAHMS" above "CONCERTO IN D MAJOR".

# BRAHMS

# **CONCERTO IN D MAJOR FOR VIOLIN AND ORCHESTRA, Op. 77**

**ISAAC STERN, Violin, with  
SIR THOMAS BEECHAM, Bart., conducting the  
ROYAL PHILHARMONIC ORCHESTRA**

**ML 4530  
NONBREAKABLE**

SIDE 1  
(XLP 9381)

## **First Movement: Allegro non troppo**

P

# COLUMBIA

## MASTERWORKS

BRAHMS

CONCERTO IN D MAJOR  
FOR VIOLIN AND ORCHESTRA, Op. 77

ISAAC STERN, Violin, with  
SIR THOMAS BEECHAM, Bart., conducting the  
ROYAL PHILHARMONIC ORCHESTRA

ML 4530  
NONBREAKABLE

SIDE 2  
(XLP 9382)

Band 1: Second Movement: Adagio

Band 2: Third Movement: Allegro giocoso,  
ma non troppo vivace



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MARCAS REG.

# RENUZIT

HOME PRODUCTS COMPANY

Presents

## "A MUSIC BREAK"



Side 1

MB-2073

133 1/3 RPM

1. But Not For Me - Jackie Gleason
2. Love Is Here To Stay - Jackie Gleason
3. Tender Is The Night - Vic Damone
4. Something You Never Had Before - Vic Damone
5. Blue Champagne - Jonah Jones

# RENUZIT

HOME PRODUCTS COMPANY

P r e s e n t s

## "A MUSIC BREAK"



Side 2  
MB-2074  
33 1/3 R P M

1. Birth of The Blues - Jonah Jones
2. You Make Me Feel So Young - The Four Freshmen
3. Aren't You Glad You're You - The Four Freshmen
4. Sentimental Journey - Louis Prima  
with Keely Smith
5. I'm In The Mood For Love - Louis Prima  
with Keely Smith



33

DIGITAL RECORDING



BIEM

11 0099-1 131

SIDE 1

OSA

ED 8557

©1989

89 1

Bohuslav Martinů

### SONATA No. 2 for Violin and Piano (1931)

I. Allegro moderato

II. Larghetto

III. Poco allegretto

### FIVE MADRIGAL STANZAS (1943)

I. Moderato

II. Poco allegretto

III. Andante moderato

IV. Scherzando, poco allegro

V. Poco allegro

JOSEF SUK - violin

JOSEF HÁLA - piano

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33

DIGITAL RECORDING



OSA

ED 8558

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BIEM

11 0099-1 131

SIDE 2

Bohuslav Martinů  
**SONATA No. 3 for Violin and Piano (1944)**

I. Poco allegro

II. Adagio

III. Scherzo

IV. Lento. Poco allegro. Allegro vivo

JOSEF SUK - violin

JOSEF HÁLA - piano

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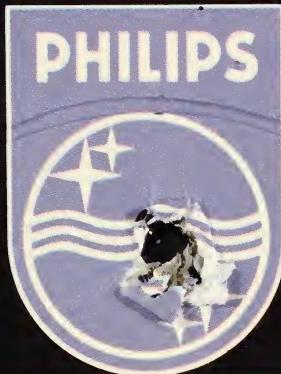
PCC-2-626  
(PCC-624A)

RECORD #1  
Side 1

THE YOUNG GIRLS OF ROCHEFORT  
(Les Demoiselles De Rochefort)  
MICHEL LEGRAND

- Original Soundtrack Album
1. LE PONT TRANSBORDEUR - 2:27
  2. ARRIVEE DES CAMIONNEURS - 4:20
  3. CHANSON DES JUMELLES - 3:56
  4. CHANSON DE MAXENCE - 3:54
  5. DE DELPHINE A L'ANCIEN - 4:48

STEREO



PCC-2-626  
(PCC-624B)

RECORD #1  
Side 2

THE YOUNG GIRLS OF ROCHEFORT  
(Les Demoiselles De Rochefort)

MICHEL LEGRAND

Original Soundtrack Album

1. NOUS VOYAGEONS DE VILLE EN VILLE - 2:50
2. CHANSON DE DELPHINE - 2:31
3. CHANSON DE SIMON - 2:50
4. MARINS, AMIS, AMANTS OU MARIS - 3:55
5. ANDY AMOUREUX - 3:59
6. CHANSON D'YVONNE - 2:27
7. CHANSON DE MAXENCE - 1:39



STEREO

PCC-2-626

(PCC-625) L

RECORD #2  
Side 1

THE GIRLS OF ROCHEFORT  
(Les Demoiselles De Rochefort)  
MICHEL LEGRAND

Original Soundtrack Album

1. CHANSON DE SOLANGE - 2:36
2. DE HAMBURG A ROCHEFORT - 5:48
3. LA FEMME COUPEE EN MORCEAUX - 2:36
4. LES RENCONTRES - 5:38
5. LA CHANSON D'ANDY - 2:36

STEREO



PCC-2-626  
(PCC-625B)

RECORD #2  
Side 2

**THE YOUNG GIRLS OF ROCHEFORT**  
*(Les Demoiselles De Rochefort)*

**MICHEL LEGrand**

Original Soundtrack Album

1. KERMESSE - 6:57
  - a) Madison
  - b) Basket Ball
  - c) Choeurs d'enfants
  - d) Les femmes grenouilles
  - e) L'homme à la moto
2. LA CHANSON D'UN JOUR D'ETE - 3:35
3. TOUJOURS JAMAIS - 3:25
4. CONCERTO - 2:47

FRANK SINATRA

"WHAT IS THIS THING CALLED LOVE"

1. IN THE WEE SMALL HOURS OF THE MORNING  
(Hilliard-Mann) Redd Evans Music Co ASCAP 2:57
2. MOOD INDIGO (Ellington-Mills-Bigard) 3:29  
Mills Music, Inc. ASCAP
3. GLAD TO BE UNHAPPY (Rodgers -Hart) 2:35  
Chappell & Co. ASCAP

KOALA

K. O. 14275  
SIDE ONE

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4. DEEP IN A DREAM (DeLange-Van Heusen) 2:47  
Harms, Inc. ASCAP
5. I SEE YOUR FACE BEFORE ME 3:22  
(Dietz-Schwartz) DeSylva, Brown &  
Henderson, Inc. ASCAP

KOALA RECORD COMPANY  
Suite 107 - City Square  
Hendersonville, Tn 37075  
(615) 824-8601

FRANK SINATRA

"WHAT IS THIS THING CALLED LOVE"

1. WHAT IS THIS THING CALLED LOVE 2:33  
(Cole Porter) Harms, Inc. ASCAP
2. LAST NIGHT WHEN WE WERE YOUNG 3:14  
(Arlen-Barburg) Bourne Co. ASCAP
3. I'LL BE AROUND (Alec Wilder) 2:57  
Ludlow Music, Inc. BMI

KOALA

K.O. 14275  
SIDE TWO

©1979 Koala Record Co.



4. DANCING ON THE CEILING 2:51  
(Rodgers-Hart) Harms ASCAP
5. THIS LOVE OF MINE 3:33  
(Parker-Sinatra-Sanicola) Embassy Music BMI

KOALA RECORD COMPANY  
Suite 107 - City Square  
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(615) 824-8601



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Angel

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by Capitol Records, Inc.

SIDE 1

SR-1-40121  
33 1/3

FRANCK  
SONATA IN A MAJOR

DAVID OISTRAKH (Violin)  
SVIATOSLAV RICHTER (Piano)

STEREO



MELODIYA

Recorded by  
Melodiya in the U.S.S.R.



Angel

Manufactured in the U.S.A.  
by Capitol Records, Inc.

SIDE 2

SR-2-40121  
33 1/3

BRAHMS

SONATA NO. 3 IN D MINOR, OP. 108

DAVID OISTRAKH (Violin)  
SVIATOSLAV RICHTER (Piano)

STEREO

PROMOTION COPY - NOT FOR SALE

**EVEN WHEN YOU'RE  
DONE WITH ME** 3:44

(Scott Bricklin-Brian Bricklin)

(From the A&M album "Bricklin" SP-5124)

**SP-17397**

Bricksongs  
(ASCAP)

(SP-017397-A)

**STEREO**

**33 $\frac{1}{3}$  RPM**

**BRICKLIN**

Produced and Engineered by Neil Dorfman  
Executive Producer: Arthur M. Mann

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B

PROMOTION COPY - NOT FOR SALE

**EVEN WHEN YOU'RE  
DONE WITH ME** 3:44

(Scott Bricklin-Brian Bricklin)

(From the A&M album "Bricklin" SP-5124)

**SP-17397**

Bricksongs  
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(SP-017397-AA)

**STEREO**

**33 $\frac{1}{3}$  RPM**

**BRICKLIN**

Produced and Engineered by Neil Dorfman  
Executive Producer: Arthur M. Mann  
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MUSICAL HERITAGE SOCIETY

GUSTAV HOLST  
SIR ARTHUR BLISS

MHS 1919  
Side 1

STEREO  
33 1/3 RPM

GUSTAV HOLST — Japanese Suite

London Symphony Orchestra;  
Sir Adrian BOULT, Conductor

SIR ARTHUR BLISS — <sup>A</sup>Melee Fantasque

London Symphony Orchestra;  
Sir Arthur BLISS, Conductor

Recorded by Lyrita



## MUSICAL HERITAGE SOCIETY

SIR WILLIAM WALTON  
LENNOX BERKELEY / BENJAMIN BRITTEN

MHS 1919

Side 2

STEREO

33 1/3 RPM

SIR WILLIAM WALTON — Music for Children

London Philharmonic Orchestra;  
Sir William Walton, Conductor

LENNOX BERKELEY / BENJAMIN BRITTEN

*Mont Juic (Suite of Catalan Dances)*  
Andante maestoso      Allegro grazioso  
Andante moderato      Allegro molto

London Philharmonic Orchestra;  
Lennox BERKELEY, Conductor

Recorded by Lyrta

# DENON

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STEREO

33 $\frac{1}{2}$ RPM

1

PCM

OX-7075-ND

(OX-7075-A)

JOHN O'CONOR PLAYS BEETHOVEN  
BEETHOVEN

SONATA No. 8 IN C MINOR, Op. 13

"Pathétique"

1. I - Grave - Allegro di molto e con brio

2. II - Adagio contabile 3. III - Rondo; Allegro

SONATA No. 20 IN G MAJOR, Op. 49, No. 2

4. I - Allegro ma non troppo 5. II - Tempo di menuetto

JOHN O'CONOR, piano (Steinway)

MADE IN JAPAN

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STEREO

33 $\frac{1}{3}$ RPM

2

PCM

OX-7075-ND

(OX-7075-B)

JOHN O'CONOR PLAYS BEETHOVEN  
BEETHOVEN

SONATA No. 14 IN C-SHARP MINOR, Op. 27, No. 2  
"Moonlight"

1. I - Adagio sostenuto - II - Allegretto - III - Presto agitato

SONATA No. 19 IN G MINOR, Op. 49, No. 1

2. I - Andante 3. II - Rondo: Allegro

JOHN O'CONOR, piano (Steinway)

MADE IN JAPAN

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PETE KING CHORALE

STEREOPHONIC

DLP  
25,869

STEREOPHONIC

SIDE 1  
LPS 76,699

1. Up, Up And Away (Jim Webb) 2:43
2. What Kind Of Fool Am I? (Bricusse-Newley) 2:43
3. Hello, Dolly! (from the Broadway Production,  
"Hello, Dolly") (Jerry Herman)
4. Days Of Wine And Roses (Mercer-Mancini) 2:25
5. Theme From Exodus  
(Buono-David) 2:43

A Snuff Garrett Production  
Produced by Snuff Garrett  
Arranged by Pete King

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**DOT**  
RECORDS



10 YEARS OF GRAMMY AWARD WINNING SONGS

PETE KING CHORALE

STEREOPHONIC

DLP

25,869

STEREOPHONIC

SIDE 2

LPS 76,700

1. The Shadow Of Your Smile  
(Love Theme from "The Sandpiper")  
(Webster-Mandell) 2:42

2. Volare (Nel Blu, Dipinto Di Blu)  
(Modugno-Migliacci-Parish) 2:06

3. Michelle (Lennon-McCartney) 3:09

4. The Battle Of New Orleans (Jimmy Driftwood) 2:33

5. Moon River (Mercer Mancini) 3:17

A Snuff Garrett Production

Produced by Snuff Garrett

Arranged by Pete King

DOT RECORDS, A DIVISION OF PARAMOUNT PICTURES CORPORATION, HOLLYWOOD, CALIFORNIA 90028



## VIC DAMONE

1. DON'T LET ME GO (J. Revaux-M. Jourdan-E. Monfry-N. Newell)  
Les Nouvelles Editions Eddie Barclay-BIEM-3:48
2. ALL I NEED IS A GIRL (J. Styne-S. Sondheim)  
Williamson Music-Stratford Music-ASCAP-2:15
3. BY THE TIME I GET TO PHOENIX (J. Webb) Rivers Music-BMI-3:12

UTS-4501



Side A

4. LITTLE GREEN APPLES (B. Russell)  
Russell-Cason Music-ASCAP-4:22
5. DIDN'T WE (J. Webb) Jama Music-ASCAP-3:49
6. ALMOST CLOSE TO YOU (A. Bess-J. Corynn-J. M. Arlow-M. Hawker) Kenwood Music, Inc.-BMI-2:54

Arranged and Conducted by Joe Parnello

# UNITED TALENT

Exclusively Distributed By Buddah Records, 1650 Broadway, N.Y.C. 10019





## VIC DAMONE

1. THE LOOK OF LOVE (B. Bacharach-H. David)  
Colgems Music Corp.-ASCAP-2:33
2. CAN'T TAKE MY EYES OFF YOU (B. Crewe-B. Guido)  
Saturday Music-Seasons 4 Music-BMI-4:00
3. WHEN YOU'VE LAUGHED ALL YOUR LAUGHTER  
(And Cried All Your Tears) (D. Wayne-R. Loring)

UTS-4501

Side B

Vidam Music-Shelby Music-Sea-Lor-ASCAP-3:02

4. THIS IS MY LIFE (La Vita) (N. Newell-

B. Canford-A. Amurrie) Miller Music-ASCAP-4:18

5. MacARTHUR PARK (J. Webb) Canopy Music-ASCAP-6:18

6. TIME AFTER TIME (S. Kahn-J. Styne)

Sands Music Corp.-ASCAP-1:35

Arranged and Conducted by Joe Parnello

# UNITED TALENT

Exclusively Distributed By Buddah Records, 1650 Broadway, N.Y.C. 10019



# Side 1 Stereo

GL 25057

GL 25057 A

RCA

Fricker  
**SYMPHONY No.1 Opus 9**  
Schott & Co. Ltd. (MCPS)

Alla breve

Gold Seal

Adagio con molto passione

**LOUISVILLE ORCHESTRA**  
**ROBERT WHITNEY,**  
**Conductor**

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# Side 2 Stereo

GL 25057

GL 25057 B

RCA

Fricker

SYMPHONY No.1 Opus 9

Schott & Co. Ltd. (MCPS)

Tableau and Dance

Gold Seal

Moderato — Allegro

LOUISVILLE ORCHESTRA

ROBERT WHITNEY,

Conductor

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S T E R E O P H O N I C

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ZK.34

### VAUGHAN WILLIAMS: CHORAL WORKS

1. FANTASIA ON CHRISTMAS CAROLS—Hervey Alan (bass-baritone) Choir of King's College, Cambridge and London Symphony Orchestra, directed by David Willcocks. M.C.P.S. 11.34
- \*2. TWO ELIZABETHAN PART-SONGS—WILLOW SONG (Othello) and O MISTRESS MINE (Twelfth Night)—Choir of King's College, Cambridge, directed by David Willcocks M.C.P.S. 3.03
- \*3. THE TURTLE DOVE—Lindsay Heather (baritone) Choir of King's College, Cambridge, directed by David Willcocks Curwen 3.13 \*4. THREE SHAKESPEARE SONGS—Choir of King's College, Cambridge, directed by David Willcocks M.C.P.S. 6.43



## VAUGHAN WILLIAMS: CHORAL WORKS

- \*\*1. WASSAIL SONG-Elizabethan Singers conducted by Louis Halsey Oxford University Press 2.35 \*\*2. BUSHES AND BRIARS-Elizabethan Singers conducted by Louis Halsey M.C.P.S. 3.14 \*\*3. DOWN AMONG THE DEAD MEN-Elizabethan Singers conducted by Louis Halsey M.C.P.S. 1.51 4. ANTIphon (from FIVE MYSTICAL SONGS)-Choir of St. George's Chapel, Windsor, directed by Dr. Sidney Campbell, with John Porter (organ) M.C.P.S. 3.22 \*\*\*5. LORD, THOU HAST BEEN OUR REFUGE-Choir of St. John's College, Cambridge, directed by George Guest, with Peter Owen (trumpet) and Brian Runnett (organ) Curwen 7.56 \*\*\*6. O TASTE AND SEE -Choir of St. Michael's College, Tenbury, directed by Lucian Nethsingha Oxford University Press 1.36 \*7. O CLAP YOUR HANDS-Choir of St. John's College, Cambridge and The London Brass Players, directed by George Guest, with Jonathan Bielby (organ) M.C.P.S. 2.42

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© 1963 \*\*\*\*

COLUMBIA®  
MASTERWORKS

Original Broadway Cast

**JOEL GREY**

in the musical

**THE GRAND TOUR**

Music and Lyrics by

**JERRY HERMAN**

Produced for records by

**MIKE BERNIKER and JERRY HERMAN**

JS 35761  
STEREO

**SIDE 1**

AL 35761  
© 1979 CBS Inc.

1. OVERTURE 3:37
2. I'LL BE HERE TOMORROW (Grey) 5:20
3. FOR POLAND (Holgate, Grey, Chorus) 3:52
4. I BELONG HERE (Lacey) 2:41
5. MARIANNE (Holgate) 3:52
6. WE'RE ALMOST THERE (Lacey, Vinovich, Grey, Holgate, Hudson, Varrone, Passengers) 4:59
7. MORE AND MORE/LESS AND LESS (Lacey, Holgate) 3:27

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Original Broadway Cast

**JOEL GREY**

In the musical

**THE GRAND TOUR**

Music and Lyrics by

**JERRY HERMAN**

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**MIKE BERNIKER and JERRY HERMAN**

JS 35761  
STEREO

**SIDE 2**

BL 35761

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1. ONE EXTRAORDINARY THING (Grey, Lacey, Holgate, Vinovich, Colton) 6:19
2. MRS. S. L. JACOBOWSKY (Grey) 3:35
3. MAZELTOV (Grey, Varrone, Wedding Guests) 4:54
4. I THINK, I THINK (Holgate) 3:12
5. MARIANNE (Reprise) (Grey) 1:48
6. YOU I LIKE (Grey, Holgate) 3:33
7. I BELONG HERE (Reprise) (Lacey)/ I'LL BE HERE TOMORROW (Reprise) (Grey) 3:00
8. YOU I LIKE (Reprise) (Chorus) :54

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THE ART OF  
JOSEPH SZIGETI

M6X 31513  
M 31518  
MONO

SIDE 1  
AL 31518  
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BRAHMS: CONCERTO IN D MAJOR FOR  
VIOLIN AND ORCHESTRA, Op. 77  
(Beginning)

1. I - Allegro non troppo  
Halle Orchestra  
Hamilton Harty, Conductor

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**THE ART OF  
JOSEPH SZIGETI**

M6X 31513  
M 31518  
MONO

SIDE 2  
BL 31518

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BRAHMS: CONCERTO IN D MAJOR FOR  
VIOLIN AND ORCHESTRA, Op. 77  
(Conclusion)

1. II - Adagio
2. III - Allegro giocoso, ma non troppo Vivace  
Halle Orchestra  
Hamilton Harty, Conductor

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Musical Heritage Society®



STEREO

THIS ONE'S FOR BLANTON

MHS 912142  
SIDE 1

(20:54)  
33 1/3 RPM

1. Do Nothin' Till You Hear from Me
2. Pitter Panther Patter
3. Things Ain't What They Used to Be
4. Sophisticated Lady
5. See See Rider

DUKE ELLINGTON, Piano  
RAY BROWN, Bass

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Musical Heritage Society®



STEREO

# THIS ONE'S FOR BLANTON

MHS 912142  
SIDE 2

(18:25)  
33 1/3 RPM

Fragmented Suite for Piano and Bass  
1. First Movement; 2. Second Movement  
3. Third Movement; 4 Fourth Movement

DUKE ELLINGTON, Piano  
RAY BROWN, Bass

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## Tchaikovsky: Concerto in D, Op. 35

- I. Allegro moderato
- II. Canzonetta: Andante
- III. Allegro vivaccissimo

Jascha Heifetz, Violinist  
Chicago Symphony Orchestra  
Fritz Reiner, Conductor

Produced by John Pfleiffer

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- II. Andante
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Allegro molto vivace

Jascha Heifetz, Violinist  
Boston Symphony Orchestra  
Charles Munch, Conductor

Produced by John Pfeiffer

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RCA

Brahms

**Concerto No. 2 in B-Flat, Op.83**

AGL1-1267-A

Side A  
Stereo

- I. Allegro non troppo  
II. Allegro appassionato

Sviatoslav Richter, Pianist  
Chicago Symphony Orchestra  
Erich Leinsdorf, Conductor

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RCA

Brahms

**Concerto No. 2 in B-Flat, Op. 83**

AGL1-1267-B

Side B  
Stereo

III. Andante

IV. Allegretto grazioso

Sviatoslav Richter, Pianist  
Chicago Symphony Orchestra  
Erich Leinsdorf, Conductor  
Robert LaMarchina, Cello solo

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**GOLD SEAL**



MATTIE JOHNSON  
and  
THE STARS OF  
FAITH

OWR 7702 AS

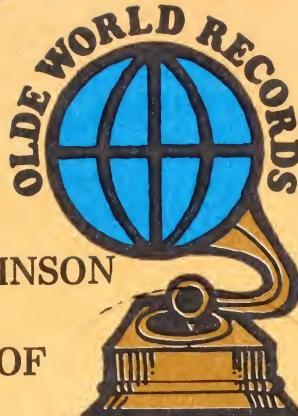
Side 1

33 1/3 RPM  
Stereo

1. HELP ME LORD—3:06  
Lako Music (BMI)—R. Joyner
2. GOD'S GIVING—3:58  
Lako Music (BMI)—M. Johnson
3. JESUS IS MY ONLY FRIEND—2:25  
(Public Domain)
4. ALL GOD'S CHILDREN GOT SHOES—2:05  
(Public Domain)

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MATTIE JOHNSON  
and  
THE STARS OF  
FAITH



OWR 7702 BS

Side 2  
33 1/3 RPM  
Stereo

1. I NEED YOU JESUS—2:45  
Lako Music (BMI)—R. Joyner
2. IT'S IN MY HEART—2:20  
(Public Domain)
3. MORE TIME TO PRAY—2:42  
(Public Domain)
4. I SHALL BE FREE—3:59  
Lako Music (BMI)—R. Stuart/B.C. Mabry
5. GOD IS NEVER WITHOUT A WITNESS—2:12  
Lako Music (BMI)—R. Joyner

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Dennis, Mike, Raphael

**1. C O R N (BMI)**

CRAIG MARTIN – B.M.X. –

PHIL G. – M. I. CREED

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T A W H I Y D

DISCO 45  
TT PG 1105  
Side BB

Recorded & Mixed at:  
HC & F Recording  
Freeport, N.Y.  
Dennis, Mike, Raphael

1. THIS WOMAN (BMI)  
C. J. WEST — PHIL G.— M. I. CREED  
M.I.C. by RAPHAEL, PHIL G.

2. V E R S I O N (BMI)

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STARDUST  
MORGANA KING

28AP 3316

33 1/3 STEREO



SIDE A

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JASRAC

1. ON GREEN DOLPHIN STREET - Bronislaw Kaper - Ned Washington -
2. STARDUST - Hoagy Carmichael - Mitchell Parish -
3. LIKE SOMEONE IN LOVE - Jimmy Van Heusen - Johnny Burke -
4. GONE WITH THE WIND  
- Herbert Magidson - Allie Wrubel -
5. I REMEMBER YOU  
- Victor Schertzinger - John H. Mercer -

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STARDUST  
MORGANA KING

28AP 3316

33 1/3 STEREO

**DR**  
DIGITAL RECORDING  
**SIDE B**

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JASRAC

1. I ONLY HAVE EYES FOR YOU - Harry Warren - Al Dubin -
2. SOMEONE TO WATCH OVER ME - George Gershwin - Ira Gershwin -
3. THE MORE I SEE YOU - Harry Warren - Mack Gordon -
4. DON'T WORRY 'BOUT ME - Ted Koehler - Rube Bloom -
5. I CAN'T GET STARTED - Vernon Duke - Ira Gershwin -

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# R & B WORLD VOL.1

SIDE A



RBW- 2001

1. "ONE NIGHT"

RELL (FEAT. GEDA K)

2. "TRADE IT ALL"

FABULOUS (FEAT. JAGGED EDGE)

# R & B WORLD VOL.1

SIDE B

RBW- 2001

1. "ALL THE HATTER"  
MONTELL JORDAN (NEW EXCLUSIVE)
2. "NO MATTER WHAT"  
TOYA (FEAT. 50 CENTS & LOON)



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BRAD OSBORNE

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DISCO  
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## SOUND EFFECTS VOL. X

1025-A

33 1/3 RPM

1. Christmas - Salvation Army Band & Street Sounds (N.Y.C.-1964) :58
2. Christmas - Herald Square Bell (N.Y.C. - 1964) 1:06
3. 34th Street at Christmas (N.Y.C -1964) 1:00
4. World's Fair 1965 - African Pavilion 1:45
5. World's Fair 1965 - Pa. Pavilion - Liberty Bell and Crowd Background :45
6. Engine Room, Whistle & Bell (Tugboat) 2:08
7. Tug Whistle, Pulling away :27
8. Bird Call - Whippoorwill :56
9. Canary 1:25
10. Red Cardinal 1:00
11. Robin :53

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## SOUND EFFECTS VOL. X

1025-B

33 1/3 RPM

1. Heart Beat 1:00 - 2. Crowd Laughing :27
3. Hurrahs (3) :04
4. Hurrahs with Yelling and Whistling :32
5. Rifle Shots with Rocochet :26 6. Semi-distant Rifle Shcts :13
7. Civil War Musket Fire :53 - 8. Racing Cars 1:03
9. Motor Boat - Approaching and Receding :54
10. Motor Boat - Starting, Running, Stop 1:25
11. Motor Boat - Speeding, Fade Out :35
12. Ferry Boat ngines 1:32 - 13. Ferry Leaving Slip 1:34
14. Ferry Arriving, Cars Leaving 2:06

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# *Anointed records*

**FRED JOHNSON**  
**"FRESH REVIVAL"**

**SIDE A**

STEREO  
ANR-1

FRED JOHNSON  
MINISTRIES  
P. O. Box 21991  
Columbia, S. C. 29221

1. **I Love Him So** (Fred Johnson/Frepea Music/BMI) **3:20**
2. **To Prove Your Love For Christ**  
(Fred Johnson/Frepea Music/BMI) **3:30**
3. **Where's The Love** (Fred Johnson/Frepea Music/BMI) **3:30**
4. **Blessed Jesus** (Fred Johnson/Frepea Music/BMI) **4:51**
5. **We Still Have A Ways To Go**  
(Fred Johnson/Frepea Music/BMI) **4:30**
6. **Don't Blame Jesus** (Fred Johnson/  
Frepea Music/BMI) **2:58**

Recorded At 21st Century Spectrum Recording Services, Birmingham, AL.

SRS-1284

© 1982

# *Anointed records*

**FRED JOHNSON**  
**"FRESH REVIVAL"**

**SIDE B**  
STEREO  
ANR-1

FRED JOHNSON  
MINISTRIES  
P. O. Box 21991  
Columbia, S. C. 29221

1. The Royal Telephone (F. M. Lehman) 4:27
2. When The Saints Go Marching In 3:31
3. I Bowled On My Knees And Cried Holy  
(John T. Benson) 3:59
4. Glory To His Name  
(Rev. E. A. Hoffman & Rev. J. H. Stockton) 3:27
5. I'm On The Battlefield  
(Tenn. Music & Printing Co.) 4:13

SRS-1284

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Recorded At 21st Century Spectrum Recording Services, Birmingham, AL.

# Face 1 Stéréo

PL 37136

PL 37136 A

## La Vie Parisienne

BO du film

OUVERTURE 3'11

FERMONS LES YEUX\* 2'48

RONDEAU DE METELLA\* 2'30

CONNNAIS PAS 1'02



(P) 1977  
RCA VICTOR

Victor

REPEUPLONS LE FAUBOURG ST GERMAIN 42"

LA LIGNE DE L'OUEST 36"

SI CETTE BARONNE EST JOLIE\* 1'06

CHANSON DU BRESILIEN

ET DES VOYAGEURS 3'18

Musique : Jacques Offenbach

Paroles : Meilhac et Halevy

Adapt. et mus. add. : P. Porte

Adapt. et paroles add. : J. Emmanuel

Edition musicale : Perna Music

Prod. : Georges Bacri



MAU-11

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# Face2 Stéréo

PL 37136

PL 37136 B

# La Vie Parisienne



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RCA VICTOR

BO du film

JE SERAI VOTRE GUIDE\* 1'54

## RETOUR DE LA GARE 1'49

**JE VEUX M'EN FOURRER JUSQUE LA 1'53**

DUO DE LA GANTIERE ET DU BOTTIER\* 2'46

URGEA

# Victor

CHEZ LA BARONNE 1'47

## LETTRE DE FRASCATA\* 1'25

LE MAJOR 1'24

NOUS ENTRONS DANS CETTE DEMEURE 52"

JE SUIS VÉLIVE D'UN COLONEL 1'04

Musique : Jacques Offenbach

Paroles : Meilhac et Halevy

Adapt. et mus. add. : P. Porte

Adapt. et paroles add. : J. Emmanuel

**Edition musicale : *Per***  
**Bach, C. P. E.**

# Face 1 Stéréo

PL 37136

PL 37136 C

## La Vie Parisienne

BO du film

PAR ST CREPIN 1'26

CHEZ LA BARONNE 1'47

LA BARONNE ENDORMIE 1'09

TYROLIENNE 1'10



(P) 1977  
RCA VICTOR

Victor

PROMENADE SOUS LA PLUIE 2'58

CHŒUR DES DOMESTIQUES 1'29

L'AMOUR EST UNE ECHELLE IMMENSE 1'07

LA PARISIENNE\* 1'56

VOTRE HABIT A CRAQUE DANS LE DOS 51"

Musique : Jacques Offenbach

Paroles : Meilhac et Halevy

Adapt. et mus. add. ; P. Porte

\*Adapt. et paroles add. : J. Emmanuel

Edition musicale : *Perma Music*

Prod. : Georges Bacri



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# Face 2 Stéréo

PL 37136

PL 37136 D

## La Vie Parisienne

BO du film

BOUM ON VA SE PRENDRE UNE CUITE\* 34"

IVRESSE GENERALE\* 4'30

CHŒUR RUSSE 27"

LA MAISON DOREE 14"



(P)1977  
RCA VICTOR

Victor

DUO DU BRESILIEN ET DE LA GANTIERE 2'36

LES CABINETS PARTICULIERS 42"

RENDEZ-VOUS 3'03

LA VIE PARISIENNE 2'10

Musique : Jacques Offenbach

Paroles : Meilhac et Halevy

Adapt. et mus. add. : P. Porte

\*Adapt. et paroles add. : J. Emmanuel

Edition musicale : Pema Music

Prod. : Georges Bacri



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GENIDIA

LE SEIGNEUR  
TABU LEY ROCHEREAU  
*en direct de Yola*  
avec  
*l'Orchestre AFRISA INTERNATIONAL*

GEN 109

33 tours

Face A

© 1984



1. NZOTO NA NGAI SE MOKO OYO

(TABU LEY)

2. NTUA BWANGA

(DINO VANGU)

TOUTS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIÉTAIRE DE L'OEUVRE ENREGISTRÉE RÉSERVÉS. SAUF AUTORISATION, LA DUPLICATION, LA LOCATION, LE PRÉT, L'UTILISATION DE CE DISQUE POUR EXÉCUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS.

Made in France

**GENIDIA**

**LE SEIGNEUR  
TABU LEY ROCHEREAU**

*en direct de Yola*

*avec*

***I'Orchestre AFRISA INTERNATIONAL***

**GEN 109**

**33 tours**

**Face B**

© 1984



**1. AFRICA NOW**

**(TABU LEY)**

**2. I NEED YOU**

**(TABU LEY)**

TOUS DROITS DU PRODUCTEUR PHONOGRAPHIQUE ET DU PROPRIÉTAIRE DE L'ŒUVRE ENREGISTRÉE RÉSERVÉS. SAUF AUTORISATION, LA DUPLICATION, LA LOCATION, LE PRÉT, L'UTILISATION DE CE DISQUE POUR EXÉCUTION PUBLIQUE ET RADIODIFFUSION SONT INTERDITS. - MADE IN FRANCE.

*Gospel*

# AIR

RECORDS & TAPES

"I'M GOING AWAY"

SENSATIONAL SUNSET JUBILAIRES

SIDE A

AIR 10076

1. I'M GOING AWAY 5:52  
(Luther Barnes) IAM Publishing
2. OH LORD, STOP BY HERE 4:30  
(P.D. Arr. Luther Barnes) IAM Publishing
3. YOU DON'T KNOW HOW BLESSED YOU ARE 4:24  
(Luther Barnes) IAM Publishing
4. WHAT HE'S DONE FOR ME 3:24  
(P.D. Arr. Luther Barnes) IAM Publishing

© 1984 Published International Atlanta  
Music Company, BMI

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Record Co., Inc.

Manufactured by Atlanta International Record Co., Inc. 881 Memorial Drive S.E., Atlanta, GA 30316

Gospel



"I'M GOING AWAY"

SENSATIONAL SUNSET JUBILAIRES

SIDE B

AIR 10076

1. HE'S ABLE 5:10

(Luther Barnes) IAM Publishing

2. JESUS, THAT'S HIS NAME 5:15

(Beverly Glenn) Savgos Music

3. JUST KEEP ON PRAYING 3:00

(P.D. Arr. Luther Barnes) IAM Publishing

4. WE'VE COME THIS FAR BY FAITH 5:10

(P.D. Arr. Luther Barnes) IAM Publishing

© 1984 Published International Atlanta  
Music Company, BMI

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Record Co., Inc.

Manufactured by

Atlanta International

Record Co., Inc. 881 Memorial Drive S.E., Atlanta, GA 30316

# Sound of Gospel

KENNETH WARD  
MATTIE MOSS CLARK  
PRESENTS KENNETH WARD &  
THE CENTRAL ILLINOIS MASS CHOIR

SOG-141  
(SOG-141-A)

SIDE ONE

LOVE OF JESUS (5:40)

Kenneth Ward

EVERYTHINGS ALRIGHT (5:41)

Kenneth Ward

KEEP ME EVERYDAY (4:32)

Kenneth Ward

DANGER (4:43)

Kenneth Ward

All songs © Bridgeport Music, Inc. (BMI).  
Unauthorized Duplication is punishable by law.

© 1983 Nine/Sound of Gospel  
Records, Inc., Detroit, MI.

# Sound of Gospel

KENNETH WARD

MATTIE MOSS CLARK

PRESENTS KENNETH WARD &  
THE CENTRAL ILLINOIS MASS CHOIR

SOG-141  
(SOG-141-B)

SIDE TWO

GIVE HIM GLORY (8:04)  
Kenneth Ward

LORD LET ME HEAR FROM HEAVEN (9:27)  
Eubernuta 'Twinkie' Clark

All songs © Bridgeport Music, Inc. (BMI).  
Unauthorized Duplication is punishable by law.

© 1983 Nine/Sound of Gospel  
Records, Inc., Detroit, MI.

BBTB  
records



Stereo  
BT 1001

THIS SIDE  
33 1\3

---

1. DEADLY LOVE 4:14

---

L Stearns ©1988 BBTB Music - ASCAP

---

2. RANK + FILE 4:01

---

L Stearns ©1988 BBTB Music - ASCAP

---

3. DREAMS 3:50

---

D. Goodrich ©1988 BBTB Music - ASCAP

Produced and Arranged by Mind's i

©1988 BBTB Records

BBTB  
records



Stereo  
BT 1001

THAT SIDE  
33 1\3

---

1. A HOUSE DEFILED 6:08

---

L. Stearns ©1988 BBTB Music - ASCAP

---

2. SOMETHING'S WRONG 5:26

---

D. Goodrich ©1988 BBTB Music - ASCAP

Produced and arranged by Mind's i

©1988 BBTB Records

# Q.M.O. RECORDS

## TODAY'S POP HITS BY THE "IN" GROUP

QMO #1-A

STEREO  
33 $\frac{1}{3}$  RPM

1. INSTANT KARMA  
(John Ono Lennon)
2. VENUS (R. Van Leeuwen)
3. BRIDGE OVER TROUBLED WATER  
(Paul Simon)
4. RUBBERNECKIN' (D. Jones/B. Warren)
5. UP THE LADDER TO THE ROOF  
(V. Dimminco)
6. OH HAPPY DAY  
(A. Sherman - Arr.)

MANUFACTURED BY ALSHIRE INTERNATIONAL, BURBANK, CALIFORNIA, U.S.A.

**Q.M.O.**  
**RECORDS**

**TODAY'S POP HITS**  
BY  
**THE "IN" GROUP**

**QMO #1-B**

**STEREO**  
**33 $\frac{1}{3}$  RPM**

1. EASY COME, EASY GO  
(J. Keller / D. Hilderbrand)
2. I WANT YOU BACK  
(The Corporation)
3. DON'T CRY DADDY  
(Scott Davis)
4. THANK YOU (FALETTIN' ME BE MICE ELF AGIN)  
(S. Stewart)
5. HOUSE OF THE RISING SUN  
(Huckridge / Jefe - Arr.)

MANUFACTURED BY ALSHIRE INTERNATIONAL, BURBANK, CALIFORNIA, U.S.A.

# **Q.M.O.**

## **RECORDS**

### **TODAY'S POP HITS**

**BY**

### **THE "IN" GROUP**

**QMO #1-C**

**STEREO**  
**33 $\frac{1}{3}$  RPM**

- 1. ABC** (The Corporation)
- 2. SPIRIT IN THE SKY**  
(N. Greenbaum)
- 3. THE RAPPER** (D. Ierace)
- 4. HE AIN'T HEAVY, HE'S MY BROTHER**  
(B. Scott / B. Russell)
- 5. MA BELLE AMIE**  
(H. Vaneijck / P. Tetteroo)
- 6. SCARBOROUGH FAYRE**  
(M. Huckridge / A. Sherman - Arr.)

MANUFACTURED BY ALSHIRE INTERNATIONAL, BURBANK, CALIFORNIA, U.S.A.

**Q.M.O.**  
**RECORDS**

**TODAY'S POP HITS**  
BY  
**THE "IN" GROUP**

**QMO #1-D**

**STEREO**  
**33 $\frac{1}{3}$  RPM**

- 1. LOVE GROWS**  
(B. Mason / T. Macaulay)
- 2. HEY THERE LONELY GIRL**  
(E. Shuman / L. Carr)
- 3. RAINY NIGHT IN GEORGIA**  
(Tony Joe White)
- 4. LET IT BE**  
(Lennon / McCartney)
- 5. SOMETHING'S BURNING**  
(Mac Davis)

MANUFACTURED BY ALSHIRE INTERNATIONAL, BURBANK, CALIFORNIA, U.S.A.



10920 Wilshire Blvd.

Los Angeles, Calif.

SIDE A

TR 2080-A

**STRANGE COUNTRY  
BILLY STRANGE**

1. DON'T THINK TWICE, IT'S ALRIGHT 2:43
2. GUITAR COUNTRY 2:10
3. ALLENTOWN JAIL 2:19
4. STRANGE COUNTRY 3:18
5. DOESN'T ANYBODY KNOW MY NAME 2:36



10920 Wilshire Blvd.

Los Angeles, Calif.

SIDE B

TR 2080-B

**STRANGE COUNTRY  
BILLY STRANGE**

- |                          |      |
|--------------------------|------|
| 1. DADDY ROLL 'EM        | 3:05 |
| 2. SING HALLELUJAH       | 2:40 |
| 3. GREEN, GREEN          | 2:02 |
| 4. STRANGER IN YOUR TOWN | 2:35 |
| 5. SANGAREE              | 2:12 |

ON JAZZICAL  
RECORDS

THE FLIGHT OF THE PHOEBUS

CHRIS PHOEBUS

STEREO  
33 1/3 RPM

SIDE ONE

Produced by  
J. Leonovich and  
D. Babich

1. ILL FATED (C. Phoebus)
2. BLUE LIGHTS (G.G. Gryce)
3. JAMIE (C. Phoebus)

Recorded at AMS Studios  
East Brunswick, N.J.

ON **JAZZICAL**  
RECORDS

THE FLIGHT OF THE PHOEBUS

CHRIS PHOEBUS

STEREO  
33 1/3 RPM  
SIDE TWO  
Produced by  
J. Leonovich and  
D. Babich

1. INDIANA
2. CUT OF NOWHERE  
(E. Heyman & J. Green)
3. ST. LOUIS BLUES  
(W.C. Handy)



Robert Turner & Silverheart Singers

A CHANGE IN MY LIFE

All Songs © 1984 Tyscot Records, Inc.

SIDE ONE

TRO20384

1. A CHANGE IN MY LIFE/Robert Turner Duckett/  
Tyscot, Inc./ASCAP
2. GOD IS MY REFUGE/Robert Turner Duckett/  
Tyscot, Inc./ASCAP
3. THERE'S ALWAYS HOPE IN CHRIST/Perry  
Broadnax/Scott Res Dist. Music/BMI

Records, Inc. ® Distributed by The Benson Company, Inc., 365 Great Circle Drive, Nashville, TN 37228/Box 1144

© 1984 Tyscot  
Canada NLR 6C9  
Cambridge (Galt) Ontario, Canada



Robert Turner & Silverheart Singers

A CHANGE IN MY LIFE

All Songs © 1984 Tyscot Records, Inc.

SIDE TWO

TRO20384

1. WE'VE COME THIS FAR (We Feel Like Going On)/  
arr. Robert Turner Duckett/Tyscot, Inc./ASCAP
2. REACH OUT AND TRY JESUS/Robert Turner  
Duckett/Tyscot, Inc./ASCAP
3. NOW IS THE TIME/Robert Turner Duckett/  
Tyscot, Inc./ASCAP
4. DON'T LET IT BE TOO LATE/M. Elaine Brooks/  
Tyscot, Inc./ASCAP

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Distributed by The Benson Company, Inc., 365 Great Circle Drive, Nashville, TN 37228/Box 1144 Cambridge (Galt) Ontario

Canada NTR 6C9



CHARLES CLENCY  
Founder and Director

# "Now Sing We Joyfully"

Produced By:

Voices of Melody

Recording Engineer:

William Brown, Jr.

Vom-1002

Side 1

33 $\frac{1}{3}$

Stereo

1. NOW SING WE JOYFULLY (G. Young) 2:00
2. HE KNOWS HOW MUCH WE CAN BEAR (P. Hall; R. Martin)  
Soloist: Ivory Nuckolls 4:17
3. WE'VE ONLY JUST BEGUN (R. Williams; P. Nichols) 3:21
4. TRUST IN THE LOBD (L. Furguson) 4:21  
Soloist: Ann Parker
5. YOU BETTER MIND (J. Hairston) 2:17
6. CLOSE TO THEE (arr. H. Lindsey) 7:15



CHARLES CLENCY  
Founder and Director

# "Now Sing We Joyfully"

Produced By:

Voices of Melody

Recording Engineer:

William Brown, Jr.



33 1/3

Vom-1002

Side 2

Stereo

1. LORD'S PRAYER (L. Robertson) 4:20
2. I MAY NEVER PASS THIS WAY AGAIN (J. Cleveland) 4:50  
Soloist: Eulaletta Pickett
3. I REALLY LOVE THE LORD (L. Roberts) 1:30
4. TRADEWINDS (R. MacDonald: W. Salter) 5:23  
Soloist: Gloria Cotton
5. AIN'T GOT TIME TO DIF (H. Johnson) 2:20  
Soloist: Edward Hatchett
6. I'LL TELL IT (T. Dorsey) 4:48  
Soloist: Margaret Clemons



## THE GOSPEL SCRENADORS

AIR CO.

® ©

1981

AIR 10038

Side I

33 1/3 RPM

1. TRY JESUS 4:29
2. STEAL AWAY 2:57
3. GLORY, GLORY HALLELUAH 2:30
4. JESUS SAVES 4:09
5. OLD SHIP OF ZION 2:42

Mfg. &

Dist. by

Atl. Int.

Record Co.

1872

Marietta

Bld.

NW Atl. Ga.

30318

Gospel

# AIR

RECORDS & TAPES

THE GOSPEL SCRENADORS

AIR CO.

© 1981

AIR 10038

Side II

33 1/3 RPM

1. GIVE A LITTLE 2:52
2. JORDAN RIVER 2:54
3. THANK YOU LORD 4:02
4. NEWBORN SOUL 2:17
5. EVERY HOUR, HE'LL GIVE

YOU POWER 4:01

Mfg. & Dist. by ATL. INT. RECORD CO. 1872 Marietta Blvd. NW Atl. Ga 30318

# SHILOH

SHILOH FIRST MISSIONARY BAPTIST CHURCH MASS CHOIR

## "JUST TELL JESUS"

© P 1987 Laracar Publishing,  
Inc. (BMI)

Executive Producer: Shiloh First  
Missionary Baptist Church

SIDE ONE

SH-0001

1. JUST TELL JESUS (Paul L. Baldwin)  
Vocalist: Gary Askew
2. I SING PRAISES (John P. Kee)  
Vocalist: John P. Kee
3. COUNT YOUR BLESSINGS (Donnie Graves)  
Vocalist: Carolyn Walker
4. REVIVE US LORD (Paul L. Baldwin)  
Vocalist: Rev. C.L. Carter, Sr. and Paul L. Baldwin
5. TRUST IN THE LORD (Margaret Taylor)

Manufactured and Distributed by AGAPE RECORDS, INC., P.O. Box 87260, College Park, GA 30337

# SHILOH

SHILOH FIRST MISSIONARY BAPTIST CHURCH MASS CHOIR

## "JUST TELL JESUS"

© 1987 Laracar Publishing,  
Inc. (BMI)

Executive Producer: Shiloh First  
Missionary Baptist Church

SIDE TWO

SH-0001

### 1. ARE YOU WASHED IN THE BLOOD? (Paul L. Baldwin)

Vocalist: John P. Kee and Tina Morrison

### 2. CRUCIFIED (Paul L. Baldwin)

Vocalist: Lee Ponder, Jr.

### 3. KEEP MOVING (Doris Jordan)

Vocalist: Eric Walker and Joyce Hackett

### 4. TO GOD BE THE GLORY (Andre Crouch)

Choir Vocals: Paul L. Baldwin

Vocalist: Michael Carter

Crouch Music (BMI)

Manufactured and Distributed by AGAPE RECORDS, INC., P.O. Box 87260, College Park, GA 30337



SD R-018

PRESENTING GLORIA GRIFFIN  
GOSPEL'S QUEEN

STEREO

ONE

1. IT'S REAL  
Trad. Arr. Gloria Griffin
2. GIVE ME YOUR TIRED, YOUR POOR  
Irving Berlin - Emma Lazarus
3. WITH A CHILD'S HEART  
Trad. Arr. Gloria Griffin
4. GIVE YOUR HEART BACK TO GOD  
Trad. Arr. Gloria Griffin
5. I KNOW I LOVE JESUS  
Trad. Arr. Gloria Griffin

(ST-A-681323 PR)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.



**ATLANTIC**

SD R-018

**PRESENTING GLORIA GRIFFIN  
GOSPEL'S QUEEN**

**STEREO**

**TWO**

1. IT TOOK A MIRACLE  
John W. Peterson
2. BRIGHTEN THE WAY LORD  
Roberta Martin
3. THIS I DO BELIEVE  
Lucy Capers
4. BLESS THE LORD  
Trad. Arr. Gloria Griffin
5. WITH CHRIST I'LL WIN  
Trad. Arr. Gloria Griffin

(ST-A-681324 PR)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

# WHO IS GOSPEL

WORKING FOR THE LORD  
THE FIVE BLIND BOYS  
OF ALABAMA

Produced By: John Bowden  
Recorded At Crescent City Sound  
Studios, Greenville, N.C.

STEREO

HBX 2155  
HBX 2155 A

LORD I'M READY TO GO (P.d. Arr. George Scott)  
Our Children's Music/BMI 3:46

ANOTHER DAY'S JOURNEY (James Evans)  
Our Children's Music/BMI 2:30

SOME DAY (Simms)

Our Children's Music/BMI 5:25

WORKING FOR THE LORD

(P.D. Arr. G. Scott, C. Porter)

Our Children's Music/BMI 2:35

TOTAL TIME: 14:25

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# HOB IS GOSPEL

## WORKING FOR THE LORD THE FIVE BLIND BOYS OF ALABAMA

Produced By: John Bowden

Recorded At Crescent City Sound  
Studios, Greensboro, N.C.

STEREO

HBX 2155  
HBX 2155 B

**JESUS LIFTED ME** (P.D. Arr. George Scott)

Our Children's Music/BMI 3:03

**SERVING GOD** (James Evans)

Our Children's Music/BMI 2:47

**HE'LL SEE YOU THROUGH** (George Scott)

Our Children's Music/BMI 1:55

**GIVE ME THAT OLD TIME RELIGION**

(P.D. Arr. G. Scott)

Our Children's Music/BMI 2:57

**I WANT TO DIE EASY**

(P.D. Arr. George Scott)

Our Children's Music/BMI 3:32

TOTAL TIME: 14:26

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Gospel

# AIR

RECORDS & TAPES

"HOLD ON"

REV. F.C. BARNES & REV. JANICE BROWN

SIDE A

AIR 10099

1. HOLD ON 3:40

Rev. F.C. Barnes & Rev. Janice Brown/Int. Atlanta Music BMI

2. HE DIDN'T HAVE TO DO IT 4:18

Rev. F.C. Barnes & Rev. Janice Brown/Int. Atlanta Music BMI

3. TAKE IT TO JESUS 5:10

Rev. F.C. Barnes & Rev. Janice Brown/Int. Atlanta Music BMI

4. I'M SO GLAD JESUS LOVES ME 5:09

Rev. F.C. Barnes & Rev. Janice Brown  
International Atlanta Music BMI

© 1985 International Atlanta  
Music Co. BMI

Manufactured by Atlanta International Record Co., Inc. 881 Memorial Drive S.E., Atlanta, GA 30316

*Gospel*  
**AIR**  
RECORDS & TAPES

"HOLD ON"

REV. F.C. BARNES & REV. JANICE BROWN

SIDE B

AIR 10099

1. ALL GOD'S CHILDREN WILL BE THERE 4:32

Rev. F.C. Barnes & Rev. Janice Brown/Int. Atlanta Music BMI

2. GOD WILL TAKE CARE OF YOU 6:30

P.D. Arr. Rev. F.C. Barnes & Rev. Janice Brown/  
Int. Atlanta Music BMI

3. JESUS FOUND ME (Just In Time) 3:30

Rev. F.C. Barnes & Rev. Janice Brown/Int. Atlanta Music BMI

4. THERE'S A GREAT MEETING 3:51

Rev. F.C. Barnes & Rev. Janice Brown  
International Atlanta Music BMI

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Music Co. BMI

Manufactured by Atlanta International Record Co., Inc. 881 Memorial Drive S.E., Atlanta, GA 30316

**NASHBORO  
RECORDS**

®

SIDE ONE

**(PC) 1982**

**NASHBORO**

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Criminal Prosecution

**STEREO**  
**NA-7259-A**

**ON THE BATTLEFIELD**  
**The Penn District Mass Choir**

1. **ON THE BATTLEFIELD** 3:09  
(J. Thompson) Glori Gospel Music/BMI
2. **ANCHORED IN JESUS** 2:36  
(J. Thompson) Glori Gospel Music/BMI
3. **LOOK OVER YOUR SHOULDER** 4:36  
(J. Thompson) Glori Gospel Music/BMI
4. **SOMETHING MUST BE DONE** 4:01  
(J. Thompson) Glori Gospel Music/BMI

1011 WOODLAND STREET - NASHVILLE, TENNESSEE 37206

NASHBORO  
RECORDS

®

SIDE TWO

(P) 1982

NASHBORO

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Criminal Prosecution

STEREO  
NA-7259-B

ON THE BATTLEFIELD  
The Penn District Mass Choir

1. I KNOW A MAN 3:36  
(J. Thompson) Glori Gospel Music/BMI
2. HIGHER GROUND 2:16  
(J. Thompson) Glori Gospel Music/BMI
3. GIVE US A HEART LIKE THINE 4:13  
(J. Thompson) Glori Gospel Music/BMI
4. JOHN 3:16 4:18  
(J. Thompson) Glori Gospel Music/BMI

1011 WOODLAND STREET - NASHVILLE, TENNESSEE 37206

# MALACO

T.M.

## MIRACLE THE JACKSON SOUTHERNAIRES

MGS-4370  
(M-4370-A)

SIDE ONE

1. MIRACLE (Jackson Southernairs/S. Madison/Malaco Music BMI)
2. PLEASE BE PATIENT WITH ME (S. Wilson,Jr., Savgos Music, Inc. BMI)
3. ONE MORE DAY (Jackson Southernairs/Malaco Music BMI)
4. FIRE (Jackson Southernairs/Malaco Music BMI)

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MANUFACTURED AND DISTRIBUTED BY MALACO RECORDS, JACKSON, MS

# MALACO

T.M.

## MIRACLE THE JACKSON SOUTHERNAIRES

MGS-4370  
(M-4370-B)

SIDE TWO

1. LIVING IN THE LAST DAYS (Jackson Southernairs/Tommy Tate/  
Malaco Music BMI)
2. HIS OWN (Willie Banks/Lyons Publishing)
3. HE'S SO GOOD, AND I THANK HIM (Jackson Southernairs/Malaco Music BMI)
4. THAT WILL BE GOOD ENOUGH FOR ME (James Cleveland/Screen Gems/  
EMI Music BMI)
5. SAY A PRAYER FOR CHRISTMAS (Jackson Southernairs/Malaco Music BMI)

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MANUFACTURED AND DISTRIBUTED BY MALACO RECORDS, JACKSON, MS



SL 14774  
(SL 14774 AS)

SIDE 1  
33 1/3 RPM

**SIM WILSON  
HE WILL NOT CHANGE**

1. HE WILL NOT CHANGE (5:30) (S. Wilson)  
(Savgos Music, Inc.-BMI)
2. HE WILL GIVE HIS ANGELS CHARGE OVER YOU  
(4:10) (S. Wilson) (Savgos Music, Inc.-BMI)
3. HEAR ME GOD (3:15) (C. Coates)  
(Savgos Music, Inc.-BMI)
4. DO IT WHILE YOU CAN (3:23) (S. Wilson)  
(Savgos Music, Inc.-BMI)

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Manufactured and Distributed by Savoy Records, 342 Westminster Ave., Elizabeth, N.J. 07208



Peacock

TM

**"THERE'S A GOD SOMEWHERE"  
THE FIVE BLIND BOYS**

SIDE A  
STEREO

PLP-59212  
(PLP-59212-A)

1. WHEN I GET INSIDE (Sandy Foster)  
Soloist: Sandy Foster 3:19
2. SOMEWHERE LISTENING FOR MY NAME (Archie Brownlee)  
Soloist: Sandy Foster 2:31
3. WE ARE BUILDING (Lloyd Woodard)  
Soloist: Sandy Foster 2:12
4. I'M LOOKING FOR A MAN (J.W. Alexander & Z. Samuels)  
Kags Music Corp. (BMI) Soloist: Sandy Foster 2:56
5. WHO (L. Woodard) Soloist: Lloyd Woodard  
THERE IS A GOD SOMEWHERE (Archie Brownlee)  
Soloist: Sandy Foster Medley 4:52

All songs published by Lion Pub. Co., Inc.,  
a div. of ABC/Dunhill Music, Inc. (BMI), except band 4.

PRODUCED BY IRA TUCKER

Arranged by J.T. Clinkscales / L. Woodard /

Sandy Foster

© 1974, ABC Records, Inc.



Peacock

TM

**"THERE'S A GOD SOMEWHERE"  
THE FIVE BLIND BOYS**

**SIDE B  
STEREO**

**PLP-59212  
(PLP-59212-B)**

1. WALK WITH ME LORD (P.D. - Arr. by Lloyd Woodard)  
Soloist: Lloyd Woodard 2:57
2. I WONDER, DO YOU (Archie Brownlee)  
Soloist: Jiminy Carter 3:28
3. HIS EYE IS ON THE SPARROW (Traditional - Arr. by Lloyd Woodard)  
Soloist: Lloyd Woodard 4:55
4. LET'S GET READY (Lloyd Woodard) Soloist: Sandy Foster 2:50

All songs published by Lion Pub. Co., Inc.,  
a div. of ABC / Dunhill Music, Inc. (BMI)

**PRODUCED BY IRA TUCKER**

Arranged J.T. Clinkscales / L. Woodard / Sandy Foster  
© 1974, ABC Records, Inc.

# WHO IS GOSPEL

"I'LL KEEP ON LOVING HIM"  
SWAN SILVERTONES

All Published By Our Children's Music/BMI

STEREO

HBX 2172  
HBX 2172 A

I'LL KEEP ON LOVING HIM  
(P. D. Arr: L. Johnson) 3:59

MY SOUL NEEDS RESTING  
(P. D. Arr: John Myles) 2:23

I'M GLAD I FOUND THE LORD  
(Sam Hubbard) 3:55

HAPPY WITH JESUS ALONE  
(P. D. Arr: Sam Hubbard) 4:44

JESUS MADE ME  
(L. Johnson) 3:00

**TOTAL TIME: 18:13**

Produced By: John Bowden

Recorded At: Crescent City Sound, Greensboro, N. C.

Engineer: Wayne Jernigan

Mixed At: Opal Studios, N. Y. C.

Engineer: James Cordon, Jr.

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A PRODUCT OF SCEPTER RECORDS, INC.

# HOW IS GOSPEL

"I'LL KEEP ON LOVING HIM"  
SWAN SILVERTONES

All Published By Our Children's Music/BMI

STEREO

HBX 2172  
HBX 2172/B

## LEAK IN THIS OLD BUILDING

(P. D. Arr: L. Johnson) 3:49

## LIFE OF A SINNER

(L. Johnson) 5:58

## I'M ROLLING

(P. D. Arr: John Myles) 4:42

## I'M TRYING TO MAKE HEAVEN MY HOME

(P. D. Arr: L. Johnson) 2:35

TOTAL TIME: 17:14

Produced By: John Bowden

Recorded At: Crescent City Sound: Greensboro, N. C.

Engineer: Wayne Jernigan

Mixed At: Opal Studios: N. Y. C.

Engineer: James Cordon, Jr.

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RIGHT NOW  
(IF YOU BELIEVE)  
Chicago Mass Choir

*Light*

33  $\frac{1}{3}$  rpm

STEREOPHONIC

SIDE 1

SPCN 7-115-72048-7

1. EVERYBODY LET'S PRAISE THE LORD 3:05  
Percy Gray
2. CAUGHT UP 4:22  
Timothy McGhee
3. LOVER OF MY SOUL 7:16  
Brenda J. Moore
4. GOD'S GOT THE POWER 5:20  
La Velle Lacey

Produced and Arranged by: Melvin Seals

Production Company: M.S. Productions

Executive Producer: Ralph Carmichael

All songs © Libris/Black and White

Ivory Publishing Co./BMI

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LIGHT RECORDS A Division of Lexicon Incorporated, Newbury Park, California 91320

RIGHT NOW  
(IF YOU BELIEVE)  
Chicago Mass Choir

**Light**

33 1/3 rpm

STEREOPHONIC

SIDE 2

SPCN 7-115-72048-7

1. HE'S THE LOVER OF MY SOUL 4:37  
Abe D. Cook
2. EVEN ME 4:12  
David Brock
3. TELL JESUS 7:45  
Brenda Joyce Moore
4. RIGHT NOW 4:46  
Bishop J.C. White

Produced and Arranged by: Melvin Seals

Production Company: M.S. Productions

Executive Producer: Ralph Carmichael

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Ivory Publishing Co./BMI

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LIGHT RECORDS A Division of Lexicon Incorporated, Newbury Park, California 91320



**JEFF BANKS & THE  
REVIVAL TEMPLE MASS CHOIR**  
**"THE STORM IS OVER"**

**SAV 14796**  
(SAV-14796A)

**SIDE A**

1. "THE STORM IS OVER" 6:31  
(Rev. Milton Biggaham) Arisav Music, SESAC
2. "THE SEARCH IS OVER" 3:00  
(T. Seright) Arisav Music, SESAC
3. "LORD, I LOVE YOU" 6:04  
(O. Smith) Arisav Music, SESAC
4. "DIDN'T I TELL YA" 3:08  
(T. Hairston) Arisav Music, SESAC
5. "GOD CAN" 3:22  
(A. Darling) Savgos Music, BMI

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JEFF BANKS & THE  
REVIVAL TEMPLE MASS CHOIR  
“THE STORM IS OVER”

SAV 14796  
(SAV-14976B)

SIDE B



1. “I'M A SOLDIER” 4:53  
(J. Kee) Savgos Music, BMI/Ja'twan Pub., BMI
2. “YES, JESUS LOVES ME” 5:02  
(O. Smith) Arisav Music, SESAC
3. “I TRUST IN GOD” 3:04  
(J. Perry, Jr.) Arisav Music, SESAC
4. “HE'LL MAKE A WAY FOR YOU” 3:40  
(Rev. M. Biggah/J. Perry, Jr.) Arisav Music, SESAC
5. “ALL THINGS IN JESUS I FIND” 4:30  
(Traditional Arrangement by James Perry)  
Arisav Music/SESAC

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SAVOY RECORDS \* 671 BROADWAY \* NEW YORK, NY 10012 / Distributed by MALACO Records \* Jackson, MS USA

SOUL STIRRERS

\* THE SOUL STIRRERS \*

WILL THE REAL SOUL STIRRERS  
PLEASE STAND UP

SIDE ONE

MIR-5006

- 1 - IF YOU LOVE JESUS RAISE YOUR HAND 3:35 (Dillard Crume)  
Take Five Music (BMI)
- 2 - TOUCH THE HEM OF HIS GARMENT 2:33  
(Sam Cooke) Venice Music (BMI)
- 3 - NOBODY'S CHILD 5:13  
(Public Domain) Koke Moke & Noke Music (BMI)
- 4 - HE'LL WELCOME ME 4:00  
(S. R. Crain) Venice Music (BMI)
- 5 - HEY BROTHER 5:10  
(Leroy Crume) Dillfro Music (BMI)  
Produced by: Dillard, Leroy &  
Arthur Crume

Distributed by Ichiban Records Inc., P. O. Box 724677, Atlanta GA 30339. Tel.: (404) 926-3377

MIRACLE

\* THE SOUL STIRRERS \*  
WILL THE REAL SOUL STIRRERS  
PLEASE STAND UP

SIDE TWO

MIR-5006

- 1 - THEY CRUCIFIED HIM 3:54  
(Dillard Crume) Take Five Music (BMI)
- 2 - ARE YOU HOLDING ON 3:59  
(Dillard Crume) Take Five Music (BMI)
- 3 - WALK ALONG WITH ME 3:58  
(Leroy Crume) Dillflo Music (BMI)
- 4 - UNTIL THEN 2:27  
(Leroy Crume) Venice Music (BMI)
- 5 - STEP ON BOARD AND FOLLOW ME 4:27  
(Dillard Crume) Take Five Music (BMI)

Produced by: Dillard, Leroy &  
Arthur Crume

Distributed by Ichiban Records Inc., P. O. Box 724677, Atlanta GA 30339. Tel.: (404) 926-3377

# I. LITURGY of the



WORD of GOD

THE LITURGY of



the EUCHARIST



Things & Tony Lakatos

# Mother Nature

Direct Metal ®  
**DMM**  
Mastering  
® TELDEC

Side one

1. Turn to east (Attila László) 6'21"
2. When you came . . . (Attila László/Ivan Bradanyi) 4'21"
3. Dancing dolls (Tony Lakatos) 4'40"
4. Basking tiger (Attila László) 7'09"

LC 7223

GEMA  
ST 33

jazzpoint  
jp 1028

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Things & Tony Lakatos

# Mother Nature

Direct Metal Mastering  
**DMM**  
Mastering  
® TELDEC

Side two

LC 7223

GEMA  
ST 33

5. Mother nature (Attila László/Torita Quick)
6. Kid song (Tony Lakatos)
7. Good luck (Attila László)
8. Osteria (Tony Lakatos)

3'50"  
5'52"  
5'38"  
6'59"

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jazzpoint  
jp 1028



33½ RPM

STEREO

TOHO-TOWA presents Film  
“ADVENTURE FAMILY”

Licensed by  
NEW MUSIC  
PROD. Co., U. S. A.

FML-70  
(SILBT 7287) S

NO. 1

(2 Sides)

© 1977

1. TO TOUCH THE WIND  
(G. Kauer, D. Lackey, D. Bachmann)
2. TO TOUCH THE WIND\*  
(G. Kauer, D. Lackey, D. Bachmann)
3. THE BEAUTIFUL ROCKIES
4. BEAR CUBS
5. THE LITTLE COUGARS
6. MOTHER COUGAR IN THE FOREST
7. ALOUETA (*Folklore*)
8. HUNTING
9. WILDERNESS FAMILY\*  
(G. Kauer, D. Lackey, D. Bachmann)

Music by GENE KAUSER/  
DOUG LACKEY/DENNIS BACHMANN

ORIGINAL SOUNDTRACK  
RECORDING

\*Sung by LEE DRESSER

MANUFACTURED BY KING RECORD CO., LTD. TOKYO, JAPAN



33½ RPM

STEREO

TOHO-TOWA presents Film  
"ADVENTURE FAMILY"

Licensed by  
NEW MUSIC  
PROD. Co., U.S.A.

FML-70  
(SILBT 7288) S

NO. 2  
(2 Sides)  
℗ 1977

1. TO TOUCH THE WIND\* (G. Kauer, D. Lackey, D. Bachmann)
2. ONE MORNING IN THE ROCKIES
  - 3. FIGHTING KRESS
  - 4. THE WEAK JENNY
  - 5. FRITOS' ATTACK
  - 6. THE GREAT MOTHER
7. EVERYBODY LOVES SAMPSON
  - 8. WILDERNESS FAMILY\*  
(G. Kauer, D. Lackey, D. Bachmann)
  - 9. TO TOUCH THE WIND  
(G. Kauer, D. Lackey, D. Bachmann)

Music by GENE KAUER/  
DOUG LACKEY/DENNIS BACHMANN

ORIGINAL SOUNDTRACK  
RECORDING

\*Sung by LEE DRESSER

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SL 14751

SIDE ONE  
SL 14751 AS

### THE CONSOLEERS

1. GIVE GOD THANKS (4:27) (Sullivan Pugh)  
(Savgos Music, Inc. - BMI)
2. GETTING READY FOR THE RAPTURE (3:46)  
(Sullivan Pugh) (Savgos Music, Inc. - BMI)
3. WAITING FOR MY CHILD TO COME HOME (4:54)  
(Sullivan Pugh) (Excellorec Music - BMI)
4. CHRIST MAKES THE DIFFERENCE (4:02)  
(Sullivan Pugh) (Savgos Music, Inc. - BMI)
5. ALL THE SAINTS OF GOD (3:57) (Sullivan Pugh)  
(Savgos Music, Inc. - BMI)

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SL 14751

SIDE TWO  
SL 14751 BS

### THE CONSOLERS

1. JORDAN RIVER (3:25)  
(Public Domain)
2. THE ALMIGHTY POWER (5:05) (Sullivan Pugh)  
(Savgos Music, Inc., - BMI)
3. I FEEL GOOD (5:45)  
(Public Domain)
4. SO THAT I COULD BE FREE (3:20)  
(Sullivan Pugh) (Savgos Music, Inc., - BMI)
5. OH HOW HAPPY I WILL BE (3:50)  
(Sullivan Pugh) (Savgos Music, Inc., - BMI)

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# *Consolating Sound*

RECORDS

IT'S ME AGAIN LORD

REV. F.C. BARNES & SISTER JANICE BROWN

SIDE 1

70101

1. IT'S ME AGAIN LORD \*
2. IT'S ME AGAIN THANKING YOU \*
3. TAKE YOUR BURDEN TO JESUS \*
4. HE SAID HE WOULD AND HE DID \*
5. O LORD WILL YOU HELP ME \*

\*Written by Rev. F.C. Barnes

Published by Eternal Gold

Publishing Co. BMI

Distributed By: Atlanta Int. Record Co. 1872 Marietta Blvd. N.W. Atlanta, Ga 30318 (404) 351-4344

# Consolating Sound

RECORDS

IT'S ME AGAIN LORD

REV. F.C. BARNES & SISTER JANICE BROWN

SIDE 2

70101

1. THANK GOD FOR THE BIBLE \*
2. UNCLOUDY DAY
3. RUNNING \*
4. COME IN THE ROOM

\*Written by Rev. F.C. Barnes

Published by Eternal Gold

Publishing Co. BMI

Distributed By: Atlanta Int. Record Co. 1872 Marietta Blvd. N.W. Atlanta, Ga 30318 (404) 351-4344

Gospel

# AIR

RECORDS & TAPES

"NO TEARS IN GLORY"

REV. F.C. BARNES & REV. JANICE BROWN

SIDE A

AIR 10077

1. NO TEARS IN GLORY 5:17  
(Rev. Barnes & Rev. Brown) I.A.M. Publishing
2. TILL I DIE 3:53  
(P.D. - arr. Rev. Barnes & Rev. Brown) I.A.M. Pub.
3. REMEMBER ME 6:37  
(P.D. - arr. Rev. Barnes & Rev. Brown) I.A.M. Pub.
4. FOR YOUR TEARS I DIED 5:52  
(Rev. Barnes & Rev. Brown) I.A.M. Publishing

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International Atlanta Music

Company, BMI

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Record Co., Inc.

Atlanta International Record Co., Inc. 881 Memorial Dr., S.E. Atlanta, Ga. 30316

Gospel

# AIR

RECORDS & TAPES

"NO TEARS IN GLORY"

REV. F.C. BARNES & REV. JANICE BROWN

SIDE B

AIR 10077

1. HAVE THINE OWN WAY 5:00  
(P.D. - arr. Rev. Barnes & Rev. Brown) I.A.M. Pub.
2. I LOVE YOU FOR BEING SO GOOD 3:52  
(Rev. Barnes & Rev. Brown) I.A.M. Publishing
3. GOD WILL CARRY YOU THROUGH 6:58  
(Rev. Barnes & Rev. Brown) I.A.M. Publishing
4. BRIGHT SIDE SOMEWHERE 5:52  
(P.D. - arr. Rev. Barnes & Rev. Brown) I.A.M. Pub.

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Mia manufactured  
by Atlanta International

881 Memorial Dr., S.E. Atlanta, Ga. 30316



SL 14642  
(SL 14642 SA)

SIDE 1  
33 1/3 RPM

THE CRAIG BROTHERS

1. HE WANTS A PLACE (4:12) (T.Whitfield)  
(Bridgeport Music, Inc.-BMI)
2. SIGN ME UP (4:49) (K.Yancy-J.Metcalfe)  
(Yan/Amse Publishing-ASCAP)
3. GONE ARE MY FEARS (3:23) (C.&J.Craig)  
(Savgos Music, Inc.-BMI)
4. HE MADE SOMETHING OUT OF MY LIFE  
(4:13) (R.Stanfield) (Savgos Music, Inc.-BMI)
5. SPREAD A LITTLE LOVE (2:07) (G.Troy)  
(Savgos Music, Inc.-BMI)



1982 Savoy Records, Inc.

Manufactured and Distributed by Arista Records, Inc., N.Y., N.Y.



SL 14642  
(SL 14642 SB)

SIDE 2  
33 1/3 RPM

THE CRAIG BROTHERS

1. JESUS SAID (Ask It In My Name) (4:04)  
(M.R.Biggam-R.Willis) (Arisav Music, Inc.-SESAC)
2. I REALLY LOVE THE LORD (6:30) (R.Stanfield)  
(Savgos Music, Inc.-BMI)
3. WHAT HE'S DONE FOR ME (4:25) (C.&J.Craig)  
(Savgos Music, Inc.-BMI)
4. I'M GOING ON (In The Name Of Jesus) 3:32)  
(M.Hines) (Marva's Music)

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# SI ZENTNER IN FULL SWING!



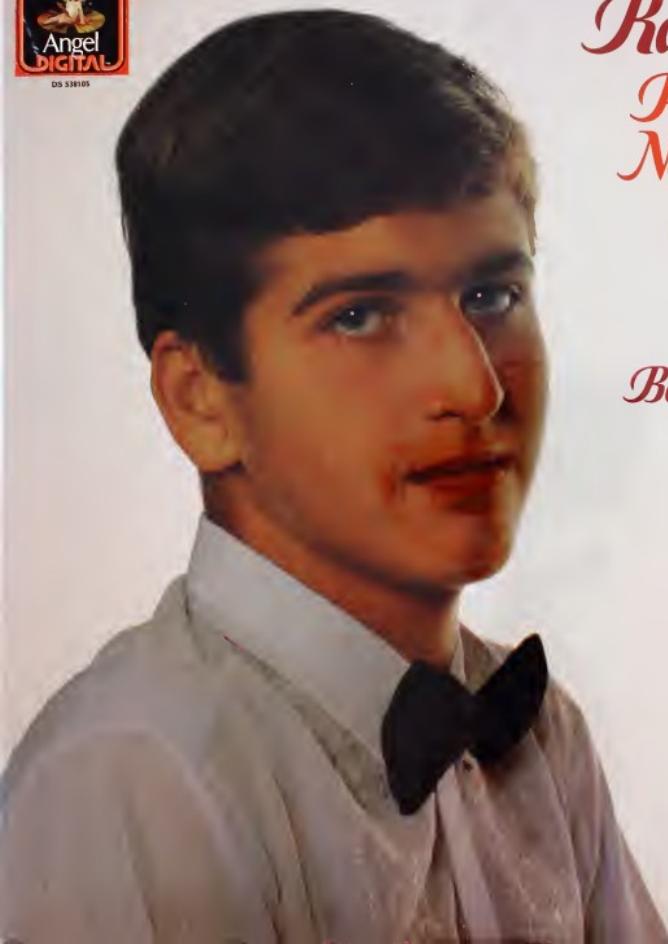
I'M MOVIN' ON • WHEN THE SAINTS COME SWINGIN' IN • GREEN FIELDS  
LONESOME ROAD • THE MOON WAS YELLOW • ESTRELLITA • WITHOUT A SONG  
JUMPIN' JOHN • MELANCHOLY SERENADE • MOONLIGHT ON THE GANGES  
SULTRY SERENADE • GOING TO THE RIVER • • • • •







DS 336105



*Rachmaninoff*  
*Piano Concerto*  
*No. 3 in D minor*  
*Dimitris*  
*Sgouros*

*Berlin Philharmonic*  
*Yuri Simonov*



# DIMITRIS SGOUROS

## BERLIN PHILHARMONIC ORCHESTRA

### YURI SIMONOV cond.

# RACHMANINOFF

## Concerto No. 3 in D minor, Op. 30



"Not even the most sensitive concertgoer could have hoped for a more powerful, fulfilling and moving concerto than [this musical series's] more exciting account of Rachmaninoff's Third Concerto than which Sgourous gave."

So wrote London's *Financial Times* critic on the occasion of the 13-year-old Athens-born prodigy Dimitris Sgouras' British debut at the Royal Festival Hall in March 1986. His review: "Mr Sgouras shone all the more because his playing was a copied performance, but in every measure original, freshly worked strongly and concisely, felt... He caught the period flavor of the music, indeed—the sense of it; the nostalgia, the yearning, the more angular side of it... A young man should really be able to catch, and its urgency so easily smoothed by purely sentimental reading, by turns darkly tensuous and flashing like fire. The technique is astonishingly secure."

Sgouras had returned to US about the previous year, in April 1986, to Central Hall. The work he chose from his extensive repertoire at that time, and for a subsequent performance soon afterward at Wolf Trap, was again Rachmaninoff's taking Concerto No. 3. Then too critical response was mostly won over, as it was for Sgouras' first recording program of works by Schumann and Brahms. Sgouras now offers his first concerto recording and it is appropriately the third Piano Concerto of Sergei Rachmaninoff. For it is the one directed by the Berlin Philharmonic and the distinguished Soviet conductor Yuri Simonov, who here makes his EMI recording debut. \*

The wistful poise of this Concerto's opening melody does not suggest that it is a piece in which Rachmaninoff and chance, accident and splendor, are inexplicably fused. It was first heard in New York on November 28, 1905, with the composer at the piano and Walter Damrosch as conductor, making Rachmaninoff the third Russian after Tchaikovsky and Scriabin, to have a premiere in New York. And it is no less than the Old He had written the concerto during the previous summer at Ivanovka, his estate in Russia, dedicating it to Josef Hofmann, whom he regarded as the greatest pianist of his own generation. But Hofmann never played the work, and it was considerably overhauled by Sgouras before directly applying Concerto No. 2 until it was taken up by the young Vladimir Horowitz in the late 1920s. The Third Concerto advanced so far in the estimation of pianists and the musical public

that at the time of Rachmaninoff's death in 1943, it was being more often than the Second in the numerous memorial concerts given in the USA.

This is interesting in that Concerto No. 3 is the more sophisticated work, its form arising in part from the external influence of traditional forms and, more specifically, from the influence of instruments such as the cello or strings, in terms of internal rhythmic patterns, starting off in one mode and rhythm, then shifting to another, and rhythmic variety has particular importance, and the work is close-knit thematically, with cross-references between the three movements. Their superior flow and continuity are fruits of Rachmaninoff's achievements in his earlier piano pieces, particularly in the prelude in which highly contrapuntal, lyrical ideas demand room to expand. In fact there is a remarkable fluidity in the development of themes.

After a statement and texturally varied restatement of the Concerto's theme by the piano and orchestra, the cello and strings enter, accompanied by woodwind and brass give out an entrancing new motive which proves to be a skeletal reference to the first movement's second theme. Following a brief exchange between soloist and orchestra, the second subject proper is heard from the piano, and the movement's main section is finally extended, the first theme returns, and the development continues, reaching a climax which expands itself with a magical passage wherein the music seems almost to die. Instead, it gives birth to the long and difficult cadenza that represents the heart of the movement. In other words, integral to the structure, not a decoration or vehicle for mere virtuosic display, Rachmaninoff provided two versions of the cadenza, of which Dimitris Sgouras plays the alternative, technically more demanding one. In the wake of the highly dramatic development section and cadenza the coda sounds curiously melancholic.

First suggested by a one-star string introduction, the main theme of the slow movement is head complete on the oboe. It is extended orchestrally with a sad loveliness typical of the composer, the tune being answered by the violins and cellos. The movement ends quietly. The strategy is one in which the opening orchestral passage suggests certain of the piece's potentialities, these throwing into relief the rather different ones, uncovered by the piano. A buoyant and witty section follows, the first movement section, decorated by the soloist with flourishes of a delightfully capriciousness, while in theme, an ingenious modification of the first movement's first subject, sounds in the wind department. It is the wind instruments which bring back the

Adagio's initial music. Again the movement appears to be fading away when there is another surprise—a short, violent cadenza leading into the finale.

This makes an upspringing brilliance in terms of Rachmaninoff's style as it was at the time, this symphonically, but also, more specifically, explores his full potentialities of piano and orchestra. It is easy in these hectic circumstances to provide effective contrast, but this supplied by a virtually independent central section of four measures (the scherzando). The piano and orchestra play a special game, a dizzyingly ornate, indeed more so as it goes on, although the first movement's two main themes are recalled. When this ends, the finale's own themes resurface, though stated in a number of quite new ways. The excitement increases to a point of firey frenzy as Rachmaninoff ever expresses himself in his music, and there is an overwhelming coda. —© 1984 Max Harrison

### Side One (16 1/2)

#### Rachmaninoff Concerto No. 3 in D minor, Op. 30 (Beginning)

##### I Allegro ma non troppo

### Side Two (23 1/2)

#### Rachmaninoff Concerto No. 3 in D minor, Op. 30 (Conclusion)

##### II Intermezzo (Adagio)

##### III Finale (Alta breve)

Recording Producer JOHN FRASER  
Engineer MICHAEL SHEA  
AD Director MARTIN SCHUTTE

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to this recording.

**Dimitris Sgouras** was born in Athens on August 30, 1969. He began piano studies at 6 and his exceptional talent was quickly recognized. In 1977 he entered Athens Conservatory on scholarship, studying with the noted Maria Hatzimichali. In 1981 he graduated with a Professor's and Performer's Diploma, a First Prize and Gold Medal. His subsequent teachers have included Stewart Gordon at the University of Maryland and Guy Jonson and Timothy Baxter of the Royal Academy of Music. Between 1978 and 1981 Sgouras took First Prize in four piano competitions including the UNICEF in Bulgaria in 1979, the Ancona in 1980, and two major competitions in Athens. He gave his first piano recital in Piraeus in 1977 and his first con-

cert performances outside Greece in Bologna in 1981. The following year also saw Sgouras performances in France, West Germany and Venezuela and 1982 brought his US debut and further European appearances, followed by his British debut and his first Angel recording in 1983.

Sgouras' excellent recordings have continued to grow and, despite the world acclaim his astonishing gifts have brought him, he continues to astound his fans with many eminent musicians, among them Rostropovich, Gennady Slobodkin, the late Gennady Rozhdestvensky, and the late Arthur Rubinstein, who declared that Sgouras was the best pianist he had ever heard. \*

**Yuri Simonov** was born in Saratov, USSR, and studied at the Leningrad Conservatory. He appeared as a soloist with the Leningrad Philharmonic and in 1963 made his conducting debut at the Conservatory. In 1966 he won the National Conductors' Competition and in 1968 the Santa Cecilia Conductors' Competition in Rome. From 1967 to 69 he was chief conductor of the Kirov Theater, St. Petersburg. In 1970 he became Chief Conductor of the Bolshoi Theater, Moscow. In 1971 he made his Opera debut conducting "Aida." The following year he was appointed chief conductor of the Bolshoi Theater, a position he still holds. He regularly conducts leading Soviet Symphony orchestras including the USSR, the Leningrad, and Moscow Philharmonics, the State Russian Opera, and has led the Leningrad and Moscow organizations on tours of Western Europe and Japan. In 1981 he founded the Bolshoi Theater Chamber Orchestra. In 1982 he made his debut with a Western orchestra, conducting "Eugene Onegin" at the Curtis Institute of Music. In 1983 he conducted three concerts with the London Symphony Orchestra. He has presided over master classes with young performers in London. The USSR has distinguished him with appointments as People's Artist of the Republic of Russia (1976) and People's Artist of the USSR (1981). In 1983 he was awarded the Order of Red Star. Simonov's artistry on the Melodiya/Angel recordings of the 1970s. He makes his EMI recording debut with this performance of Rachmaninoff's Piano Concerto No. 3.

### DIMITRIS SGOURAS' DEBUT ALBUM

#### ON ANGEL RECORDS

SCHUMANN: *Eduard Manlich*, Op. 13 (including the well-known *Transformation*), BRAHMS: *Paganini Variations*, Op. 35 (Books I and II), A Digital recording DS-38075



This digital disc utilizes the latest advancement in recorded sound technology. thereby taking full advantage of new laboratory developments in computer capability. For the listener, this translates into a remarkably clear, dynamic, expressive clarity and freedom from distortion. Made from digitally recorded quadraphonic discs. this disc is compatible with all EMI stereo equipment. Superscalar reproduction equipment is not required for playback.



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# JACK JONES

## DEAR HEART

### AND OTHER GREAT SONGS OF LOVE

I'LL GET BY  
ALL THE THINGS YOU ARE  
I'M GLAD THERE IS YOU  
LOVE IS HERE TO STAY  
YOU'RE SENSATIONAL  
YOU'D BETTER LOVE ME  
THANK HEAVEN FOR LITTLE GIRLS  
YOU'RE MY GIRL  
WHEN SHE MAKES MUSIC  
EMILY  
SOMETHING'S GOTTA GIVE



# JACK JONES

## SONGS OF LOVE

Memoir



5 012498 011913

MOIR 119 (Cassette: CMOIR 119)

STEREO

A showbiz background can be a double-edged weapon. It is useful to have a parent who knows the ropes and can warn an offspring against the pitfalls. On the other hand it is sometimes difficult for the member of the second generation to carve out a career which is wholly independent of parental achievements.

In the case of Jack Jones, both parents were in the public eye. Father Alfan, inextricably linked with the song *The Donkey Serenade*, played in the Marx Brothers' film *Night At The Opera* when he was brought in as a replacement for Zeppo Marx. Jack's mother was actress Irene Hervey and she gave birth to Jones Junior one night in January 1938 as her husband was actually recording *The Donkey Serenade*.

Against this background it is not, perhaps, surprising that Jack joined his father in a double act just five weeks after graduating from high school. By the time he was 19 he was earning 750 dollars a week which, for 1957, was a healthy salary. Less than a year later his fortune crumbled when his parents were divorced and Jack was reduced to taking all manner of jobs before the American Air Force called him.

He was actually on leave from the Air Force when he recorded his first big hit, *Lollipops And Roses*; this won him a Grammy award in 1962 for Best Performance by a Male Singer and two years later his recording of *Wives And Lovers* repeated the same triumph. At this point Michael Kapp, co-owner of Kapp Records, came into the picture and dreamed up the idea for our present album, based on the theme of love songs, most of which were culled from Hollywood and Broadway.

Kapp chose three arrangement-conductors for the LP, namely Don Costa, a highly experienced MD who had worked with singers such as Steve Lawrence, Eydie Gorme, Frank Sinatra etc., Jack Elliott whose credentials included film work (a short time before the Jack Jones dates he had gained an Academy Award nomination for his work on *'The Unsinkable Molly Brown'*) and trombonist Harry Betts who had worked with the Stan Kenton and Shelly Rogers orchestras.

The opening track *It's Only Love* is chosen to provide the listener with Jack as he sings the title song from the Warner Brothers film *Dear Heart*. Paul Madaus' score for *Sophomore* is used here, and in the 1956 star MGM film *Holy Society* and Jones shows that he can make an impression with the song. Many will remember *Love Is Here To Stay* from the 1951 MGM film *'An American In Paris'* when it featured Gene Kelly and Leslie Caron; Jack's handling is masterly as he demonstrates his excellent pitch at the outset, singing over just bass accompaniment. Harry Betts, who arranged this track, reminds us of his own instrumental antecedents by ushering in a muted trombone section to play an important role. *'I'll Get By* takes us even further back into Hollywood history for this was introduced in the 1930-vintage *'Puttin' On The Ritz'*. *You'd Better Love Me* (music by Hugh Martin) is now the only song most of us can remember from *Holy Spirits*, the musical based on Noel Coward's hit comedy *'Blithe Spirit'* which opened in New York in April 1964. For this number Jack sings Timothy Gray's lyric over just a muted section backing and comes across as a jazz-oriented singer with overtones of Mel Torme. Double-bass/guitar-drums team provides just the right Count Basie-like bounce. The final track on side 1 is one of the all-time great songs, Jerome Kern's hit from the 1939 *'Very Warm For May'* stage show. Jack sings the little-head verse as a prelude to just one chorus of the song in which he pitching is again a highlight.

The 1954 MGM film *'The Americana Of Emily'* gave us the beautiful Johnny Mandel song *Emily* (words by Johnny Mercer), a work which, like so many Mandel songs, has found a place for itself in the library of standards. Don Costa's support treats the song with reverence and Jack is very obviously in love with the melody. An MGM picture from six years earlier, *'Guy'*, gave us *Thank Heaven For Little Girls* and the Harry Betts arrangement uses the muted trombones again plus a dash of the sound of the George Shearing Quintet instrumentation. Paul Madaus and band leader Jimmy Dorsey write in *(I'm Glad) There Is You* in 1941 and for this very musical song, Jack works with just the rhythm section again, in this intimate setting his superb vibrato control serves him well as he holds notes straight then brings in terminal vibrato to close off the phrase. The string section returns for the lesser-known *When She Makes Music* then it is the turn of the song which won an Academy Award in 1955, *Something's Gotta Give* from the 20th Century Fox production *'High Long Legs'*. Johnny Mercer writes this one both words and music, and Jack relates well to the rhythmic section as he surrounds what he obviously enjoys. (It is unfortunate that the releases with the rhythm section in recordings are few and far between.) A losing love song is a welcome revival from the 1947 Broadway show *'High Button Shoes'*. Sammy Cahn and Julie Styne have never written a below-par song in their lives and *You're My Girl* is one which is long overdue for revival.

ALUN MORGAN

### Side one:

1. DEAR HEART (Livingston, Evans, Mancini) (a)
2. YOU'RE SENSATIONAL (Porter) (b)
3. LOVE IS HERE TO STAY (I. Gershwin, G. Gershwin) (c)
4. I'LL GET BY (Turk, Ahlert) (a)
5. YOU'D BETTER LOVE ME (Martin, Gray) (c)
6. ALL THE THINGS YOU ARE (Hammerstein II, Kern) (b)

### Side two:

1. EMILY (Mercer, Mandel) (a)
2. THANK HEAVEN FOR LITTLE GIRLS (Lerner, Loewe) (c)
3. I'M GLAD THERE IS YOU (Madeira, Dorsey) (c)
4. WHEN SHE MAKES MUSIC (Segal, Fisher) (b)
5. SOMETHING'S GOTTA GIVE (Mercer) (c)
6. YOU'RE MY GIRL (Cahn, Styne) (b)

Jack Jones (vocal) with accompaniment arranged and conducted by:

(a) Don Costa (b) Jack Elliott (c) Harry Betts

All titles recorded in October and November, 1964

Produced by Michael Kapp

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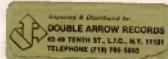
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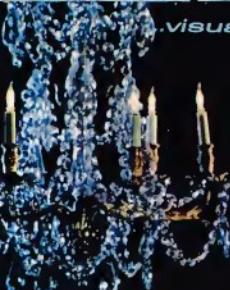
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Steve

# JOHNNY RAY WATSON

It's Beginning To Rain



# JOHNNY RAY WATSON

*There's an old saying that "When it rains it pours" ... which I have found to be very true on behalf of the many blessings pouring out from my dear friends. My ministry and singing career has been a dream come true.*

*My family: Brinda, Tony, Shpwani, Lloyd, Lisa, Mom and Dad, and I are very grateful; and we extend a very, very special thanks to you, Mr. & Mrs. William Haney and Mr. & Mrs. Henry Solomon, for making this album possible; and we dedicate it to you.*

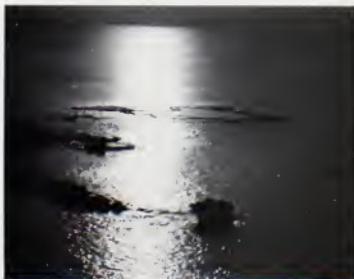
*Again, thanks to all of you and the Rainbow Recording Studio, but most of all thanks to an Almighty God and Saviour, Jesus Christ. May His blessings continue to flow.*

*Your friend in Christ,*



Johnny Ray on the Sea of Galilee singing, "How Great Thou Art"

- 1 IT'S BEGINNING TO RAIN — 45<sup>c</sup>  
Carter/Wilson/Carter Music/Teff Music/Music ADG/ASCAP
- 2 HE'S GOT IT ALL IN CONTROL — 47  
Anderson/Clegg Music/ASCAP
- 3 I HAVE RETURNED — 44  
Ward/Schaefer Music/ASCAP
- 4 DON'T YOU THINK IT GETS SWEETER — 41  
Burkhardt/SCHROEDER
- 5 FROM THE START — 32  
Cox/Don Rose/Brock/Bone Music/ASCAP



Mediterranean Sea at Cossoru

- 1 ONE DAY AT A TIME — 32  
Kauf/DeLoach/William Blackton/Hans/ASCAP
- 2 LET THEM KNOW — 47  
Wolfe/Garrison Music/ASCAP
- 3 I FOUND IT — 247  
Terry/Ford Music/ASCAP
- 4 SURELY THE PRESENCE — 41  
Walter/Riley Music/ASCAP
- 5 THE KING IS COMING — 34  
Coffey/Carter Music/ASCAP

recorded at Rainbow Sound, Inc., Dallas, TX  
engineer/Keith V. Rust  
photography/Doris Jacoby  
art. design/Debra Whalingham

For information:  
Johnny Ray Watson Ministry  
426 Paloma Lane  
Brentwood, TN 37024



Johnny Ray singing, "How Great Thou Art" on the Sea of Galilee



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Hallelujah  
Is The  
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Praise



Timothy Wright  
And  
Jerome L. Ferrell  
With  
The Lighthouse  
Inter-Denominational Choir

SIDE I

**PRAYER** (Instrumental "Renew Me In Your Spirit")  
Solo: Bishop Leroy R. Anderson 3:43

**DRAW ME NEARER\*** Timothy Wright 7:99

**HALLELUJAH IS THE HIGHEST PRAISE**  
Michael Bruce 8:43

SIDE II

**LET'S GO BACK TO THE OLD TIME WAY**  
Corrie Montague 7:20

**HE LIVES (Reprise)** 1:18

**YOU DON'T KNOW\*** Timothy Wright 7:97

SIDE III

**STAND UP AND TESTIFY** James Smith, Jr. 3:58

**FIX ME\*** Timothy Wright, James Smith,  
Sharon Bellon & Delta Johnson 10:10

**NEVER ALONE** Sharon Bellon & Jessie McRae 5:57

SIDE IV

**WHEN I GET HOME** Delta Johnson 7:12

**HE WON'T FAIL YOU** James Smith 6:14

**EVERY TIME I FEEL THE SPIRIT**  
Sharon Bellon & Jessie McRae 5:06

All songs written and arranged by Jerome L. Ferrell, except \*written and arranged by Timothy Wright.

All songs published by Bridgeport Music, Inc. (BMI), Southfield, MI.

**He Ever in Buffalo, New York....**

...Saturday, April 4, 1987 at the Prince of Peace Church of God in Christ, where the pastor is Bishop Leroy R. Anderson. The happening was one of the "Greatest and Most Spirit Filled" live recording sessions I've experienced.

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Elder Samuel L. Williams  
Gospel Music & Program Director,  
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SPECIAL THANK YOU . . .

Amen Boldon and Don Underwood for believing in me, Bishop LeRoy R. Anderson, Rev. Jimmie Montanye Jr., St. Paul A.M.E. Zion Church, Rev. Ernest J. Henton, Memorial Church, Chuck Anderson, Rev. Wayne May and Arvin Sennett, WCL Radio, Vern Bradley, WUDF Radio, Thelma Mc Call WUDF Radio, Dee Allen WUDF Radio, Sonsel Williams WADO Radio, Anniversaries Guide, Rev. Dr. John W. Jackson, Rev. Dr. Charles E. Jackson, and all of our guests and friends that appeared on "Most of all" to all of the artistic musicians who helped make this session possible. To the pastor and all members of Memorial Baptist Church, Rev. Harry Wynn of Desiree Worthing Church, Prince of Peace Church, Rev. Willie E. Ferrell and my entire family for their love and support.

OBITUARY - "WHEN I GET HOME"

Dedicated to Anthony Leon Young who passed away on April 11, 1987, we will remember.



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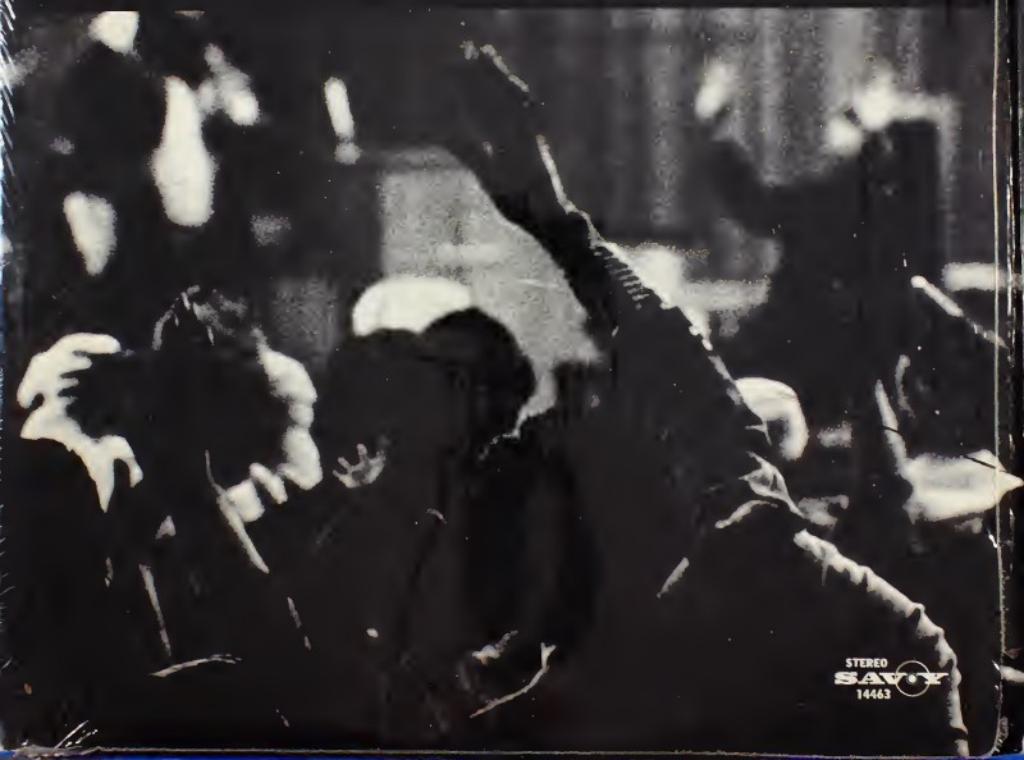
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A

- Happy In Jesus (4:15) - Soloist George Jordan  
Savgo Music, Inc./Christian Tabernacle Music, Inc. (BMI) -  
G. Jordan  
I'm Glad I Found The Christ (2:56) - Soloist: Doris Sykes  
Savgo Music, Inc./Christian Tabernacle Music, Inc. (BMI) -  
G. Jordan  
The Storm Is Passing Over (5:34) - Soloists: Melvin Smothers  
Public Domain  
The Shady Green Pastures (6:50) - Soloist: Doris Sykes  
Public Domain  
My Soul Is Glad (3:10) - Soloist: Melvin Smothers  
Savgo Music, Inc./Christian Tabernacle Music, Inc. (BMI) -  
G. Jordan

B

- That's Why I Serve The Lord (4:20) - Soloist: Melvin Smothers  
Savgo Music, Inc./Christian Tabernacle Music, Inc. (BMI) -  
S. Jones  
If You Need A Miracle (3:16) - Soloist: George Jordan  
Savgo Music, Inc./Christian Tabernacle Music, Inc. (BMI) -  
G. Jordan  
The Name Of Jesus (4:53) - Soloist: Doris Sykes  
Savgo Music, Inc./Christian Tabernacle Music, Inc. (BMI) -  
Rev. M. Woods  
At The Cross (6:20) - Soloist: Gloria Griffin  
Public Domain  
The Lord Is In His Holy Temple (4:36)  
Public Domain

# Marion Williams

## Lord, You've Been Mighty Good To Me.

We had the privilege of working with many great artists through the years, but somehow gospel singers have consistently given me the most pleasure of all. Back in 1938, I was able to introduce Sister Rosetta Tharpe and her peers Golden Gate Jubilee Quartet to secular audiences at the first Carnegie Hall Spirituals to Swing concert. Six years later, I had the luck of presenting Marion Williams to modern audiences when her following was still limited to church audiences. And, of course, when I first heard Aretha Franklin, she was still a soloist in her father's Baptist church.

Marion Williams first came to my attention in the 1950s, when she was the lead soloist with the Clara Ward Singers, my all-time favorite gospel group, I'll never forget a hot July Sunday in Newport, Rhode Island, when the jazz festival presented its first gospel concert. Marion turned the place upside down, both as a soloist and accompanied by the Ward Singers. A few minutes later, Mahalia Jackson gave the best performance I ever saw give. As her fame expanded, Mahalia often coasted on her reputation. But that afternoon, spurred by the extraordinary force of Marion's performance, Mahalia wailed for the ages.

After I maintained contact with Marion, when, some years later, she commenced her career as a soloist, I had the opportunity to feature her in the second Spirituals to Swing concert. In 1975, when NET was kind enough to salute me, Marion appeared and more than held her own with such artists as Teddy Wilson, Count Basie, Helen Humes, Benny Goodman, and Bob Dylan.

So it was natural that Marion should be included among the first releases of the John Hammond label. This comprises, by my reckoning, some of Marion's best work in a recording career that began when she was still a teenager, 34 years ago. To someone new to gospel, this album can serve as an introduction to the variety gospel music affords. There are many cuts in which Marion exhibits her instinctive bluesiness and unparalleled command of rhythm, vocal coloration, and phrasing. It's easy to say that when she's bluesy, no living female blues singer approaches her authority. Or, as her producer Tony Heilbut has noted, that her improvisational skills make her work a source of constant inspiration. Even rock is always present in Marion's music; after all, many contemporary singers pay unconscious homage to her influential style. She was a prime influence on such seminal rhythm-and-blues singers as Little Richard and The Isley Brothers; and, if you include all of *their* camp-followers, you'll begin to see how many children she could claim if she cared to.

Since her girlhood in Miami, Florida, Marion has always loved country-and-western music. Two of the most unusual tracks on this album are those with a C & W background, "Tell Mother I'll Be There" and "Reaching Out to Touch Somebody," complete with pedal steel and fiddle; though Marion's aggressive gospel shouting makes it clear that she's made the music conform to her soulful approach. More traditional, and to these ears quite gitlike, are "Keep Hold of Your Heart," which relates the story of marital discord, breaking into chant, moan, and wail with absolute power; "Pure Gold," a haunting composition by the great gospel composer, W. Herbert Brewster; the rollicking "Revive Us Again"; and "Somebody Saved Me," accompanied by an exemplary combo of young Philadelphia church musicians, in which her vocal is a model of tact and restraint. "This Evening" is lusty gospel shouting at its best; the newer tunes, "You've Been Mighty Good to Me" and "Surrender" manage to assimilate contemporary messages and beats to the old-time gospel power.

Tony Heilbut's special favorite is "It's Getting Late in the Evening," a performance which exemplifies Marion's mastery of the vocal dynamics and dramatic urgency of gospel preaching. Heilbut feels that this is a quintessential version of one of the sharpest and most poetic of spirituals; he considers it perhaps Marion's best single performance since Ward Singers days.

I am sure that Tony Heilbut's "It's Getting Late in the Evening" once called the "Denomination Blues." Back in 1938, Rosetta Tharpe performed the number at the first Spirituals to Swing concert. To hear it again, in a modern setting, made witty and vital by Marion's ad libs, is to realize that gospel is one music in which tradition is kept alive by the generosity and talent of its greatest artists.

—John Hammond

### Side One:

1. The Moan That Keeps Homes Together (*Marion Williams: Spiritual Music* BMF)
2. Lord You've Been Mighty Good to Me (*medley of Lord You've Been Mighty Good to Me (Montgomery) BMF and Mighty Good (Marion Williams: Spiritual Music BMF)*)
3. Pure Gold (*W. H. Brewster: Planesman* BMF)
4. Tell Mother I'll Be There (*Public Domain*)
5. The Old Rugged Cross (*Public Domain*)
6. Revive Us Again (*arranged by Marion Williams: Spiritual Music BMF*)

### Side Two:

1. It's Getting Late In The Evening (*Public Domain*)
2. Surrender (*Buddy Cuddy: Spiritual Music BMF*)
3. Reaching Out to Touch Somebody (*Marion Williams: Spiritual Music BMF*)
4. This Evening Our Heavenly Father (*Public Domain*)
5. Somebody Saved Me (*H. J. Ford: BMF*)
6. That's All (*Public Domain*)

Lead Vocals: Marion Williams

Keyboards: Eddie Brown, Bobby Chestnut, Steven Ford, Stanley Schwartz

Guitars: Arlen Roth, Bob Rose, Darryl Johnson

Bass Guitars: Stu Woods, Dan Williams

Drums: Roy Markowitz, Roger Lee, Robin Keith Williams

Pedal Steel Guitar: Marc Horowitz / Fiddle: Irene Herrmann

Background Vocals: Marion Williams, Carolyn Finklea, Louise Graham, Ann Graham

Recorded at Greene Street Recording, New York. Engineer: Rod Hui; and at Starr Recording, Philadelphia. Engineer: David Starobin. Mastered at CBS Studios, New York. Mastering Engineer: Joe Gaschir.

Thanks to Leonard Lopate, Teresa Thompson, Walter Stewart, Rod Hui, David Starobin, Mikie Harris, Margo Jefferson.



Produced by Tony Heilbut

Cover photo: Hank O'Neal

Graphics: John DeVries

Andraé  
Crouch  
and the Disciples

The Browns



"Take Me Back"



TAKE ME BACK .. THE SWEET LOVE OF JESUS .. TELL THEM  
ALL I CAN SAY .. OH SAVIOR .. PRAISES ..  
IT AIN'T NO NEW THING .. THEY SHALL BE MINE ..  
JUST LIKE HE SAID HE WOULD .. I'LL STILL LOVE YOU ..  
YOU CAN DEPEND ON ME ..

WALTER HAWKINS

*Love Alive II*  
And The Love Center Choir

SIDE ONE SIDE TWO

Come By Here Good Lord  
Solo Barbara Rhodes

Be Grateful  
Solo Lynette Hawkins Stephens

He's That Kind Of Friend  
Solo Tramaine Hawkins

I'm Goin' Away  
Solo Edwin & Walter Hawkins

Never Alone  
Solo French Fye

God Will Open Doors  
Solo Eddie Hawkins

Until I Found The Lord  
Solo Walter Hawkins

Right On  
Solo Lynette Hawkins Stephens



All songs written by Walter Hawkins except  
COME BY HERE GOOD LORD and  
UNTIL I FOUND THE LORD  
...arranged by Edwin and Walter Hawkins

THANKS TO: PASTOR RHEIMS (AUNT ERNESTINE) & CENTER OF HOPE for the use of your church.  
PHIL EDWARDS remote engineer for your inspiration and superb work. CORY & REGGIE what would I do without you? I love you both. JEFFREY & KATHY for helping me get my CD off the ground and love both of you. LOVE CENTER MEMBERS for helping me make the recording of Love Alive II a success. I love you. CENTRY MCMARSH (Word Inv.) & DAVID ROSE (Personal Manager) for your assistance before during and after the recording process. LOVE CENTER CHUR CHASIN WRIGHT (President) EDWIN HAWKINS (producer), WALTER HAWKINS (engineer), REGGIE STEPHENS (Associate). You're the greatest supporters and singers I know. I'm proud to be your pastor.

Love

*Walter*

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2. Don't Look Down On A Man
3. Jesus Can Work It Out
4. There Is No Excuse
5. Help Me Make It Through Another Day

## Side Two

1. God Can Do Anything But Fall
2. I Need You To Hold My Hand
3. You Can't Hurry God
4. Medley: He Looked Beyond My Faults/Stand By Me/Reach Out & Touch/Take Me Back

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Engineers - Wolf Stephenson /James Griffin

Personnel - Luther Jennings/Franklin Williams/Huey Williams/Paul Peters/  
Haran Griffin/Brian Williams/Roger Bryant, Jr.

Wardrobe: Gingiss Formal Wear, Jackson, Miss.

Photography: Marion Vance, Jackson, Miss.

Musicians: Lead Guitars - Frank Williams

Bass Guitar - Paul Peters

Drums, Percussion - Brian Williams

Keyboards: Haran Griffin/David Curry

Additional Background: Thomisene Anderson/Charlotte Chenault/Merilee Luckett

Stage Sound: Roy Wooten

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ONE MORE TIME - OH BUT SHE DID  
LONG HEAD LEGGY RASCAL  
I JUST LOVE YOU SO  
MY HEARTS DESIRE  
NIGHT HAS COME  
TIPPIN' IN  
AND MORE



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THE JUMPING JACKS





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### SIDE ONE

The Gleam In Your Eyes—*The Chantels*  
 Golden Teardrops—*The Flamingos*  
 Can't Help Loving That Girl Of Mine—*The Hide-A-Ways*  
 Shadows—*The Five Satins*  
 I'll Be Forever Loving You—*The El Dorados*  
 Honest—*The Gazelles*  
 Love Me Right—*The Skyhawks* (PREVIOUSLY UNRELEASED)

### SIDE TWO

I Couldn't Sleep A Wink Last Night—*The Melody Makers*  
 Valerie—*Jockey & The Starlets*  
 Everyone's Laughing—*The Spaniels*  
 Dance Girl—*The Charts*  
 Marcella—*The Castles*  
 Coales—*The Hemlocks*  
 I Love You—*The Idols* (PREVIOUSLY UNRELEASED)

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### SIDE ONE

In The Still Of The Night—*The Five Satins*  
 I See Stars—*The Realites*  
 Dear Old Sweet Home—*The Four Lads*  
 You Painted Picture—*T-Bone*  
 Fountain Of Love—*The Rhythms*  
 Be True—*The Moonglows*  
 A Fool Was I—*The Visions* (PREVIOUSLY UNRELEASED)

### SIDE TWO

I'm So Happy—*Love Letters Of The Presidents*  
 Creator—*King Kong*  
 Oh Gee, Oh Gosh—*The Browns*  
 Hey Baby—*Wishbone*  
 Stars In The Rain—*The Four Lads*  
 Are You Ready—*The Wrights*  
 What A Difference—*The Visions* (PREVIOUSLY UNRELEASED)

COLLECTABLES 5038

# VOLUME II

### SIDE ONE

To The Aisle—*The Five Satins*  
 Runaround Baby—*The Kodaks*  
 Tearin' Up My Eyes—*The Bullmoose*  
 Dear Little Eyes—*The Crows*  
 Moonglow You Know—*The Videos*  
 Rainbow Of Love—*The Cherokees*  
 Milk And Gin—*The Capris* (PREVIOUSLY UNRELEASED)

### SIDE TWO

Deserve—*The Charts*  
 Crazy Little Mama—*The El Dorados*  
 Lovely Way To Spend An Evening—*The Angels*  
 Get A Job—*The Silhouettes*  
 The Bells Ring Out—*The Spaniels*  
 True Love—*The Scarlets*  
 Never Let Her Go—*The Skylarks* (PREVIOUSLY UNRELEASED)

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VOLUME TWO

THE DOMINOES FEATURING  
**CLYDE MCPHATTER**

18 HITS



18 HITS

CONTAINS PREVIOUSLY UNRELEASED MATERIAL



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THE DOMINOES FEATURING  
**CLYDE McPHATTER**

When Clyde McPhatter died at the age of 41, he left a legacy of twenty-two years of recording history. Clyde's earliest recordings which were made for the King-Federal label are contained in this collection. (except for those already included on The Dominoes - All Their Hits-King-5005. McPhatter is featured vocalist on the cuts on side one, on side two he functions as part of the group.) McPhatter began singing as a choir boy at Mt. Calvary Baptist Church in Durham, North Carolina. He moved to New York City at age twelve and, when his voice changed from boy soprano to tenor, he met Billy Ward who asked him to join the Dominoes in 1950. Most of the Dominoes' hit records were recorded while he was a member of the group, many with him as featured vocalist.

Clyde left the Dominoes in September 1953 to form the Drifters for Atlantic Records and began a string of hits with "Money Honey". In 1954 Clyde was drafted and began singing as a solo at shows at various armed forces bases. He began to record as a solo with "Seven Days" which was followed by "Without Love" (later an even bigger hit for Tom Jones) and his biggest hit "A Lover's Question" in 1958.

Joining Mercury Records, Clyde has his final top ten pop hit in 1962 with "Lover Please", a song written for him by country music artist, Billy Swan. Several other Mercury releases followed and Clyde worked clubs and rock and roll revival shows until his death in New York City on June 13, 1972.

## SIDE ONE

1. NO SAYS MY HEART
2. DO SOMETHING FOR ME
3. HARBOR LIGHTS
4. THAT'S WHAT YOU'RE DOING TO ME\*
5. I CAN'T ESCAPE FROM YOU
6. DON'T LEAVE ME THIS WAY
7. DEEP SEA BLUES
8. WHEN THE SWALLOWS COME BACK TO CAPISTRANO
9. YOURS FOREVER

## SIDE TWO

1. CHICKEN BLUES
2. WEEPING WILLOW BLUES\*\*
3. HEART TO HEART\*\*
4. THE DEACON MOVES IN
5. LOVE LOVE LOVE
6. PEDAL PUSHIN' PAPPA\*‡
7. NO ROOM
8. I AINT' GONNA CRY FOR YOU
9. I'M LONELY

\* Previously unreleased  
\*\* Featuring Little Esther  
‡ First version

## THE COMPLETE KING-FEDERAL DISCOGRAPHY

## RECORD NO. TITLE

## Federal

|       |  |
|-------|--|
| 12001 | Do Something For Me (F102) / Chicken Blues (F100)  |
| 12010 | Harbor Lights (F109) / No Says My Heart (F101)   |
| 12016 | The Deacon Moves In (with Little Esther) (F121) / (flip without Dominoes)                |
| 12022 | Sixty Minute Man (F108) / I Can't Escape From You (F123)                                 |
| 12035 | Heart to Heart (with Little Esther) (F120) / (flip without Dominoes)                     |
| 12039 | Weeping Willow Blues (F103) / I Am With You (F153)                                       |
| 12059 | When The Swallows Come Back To Capistrano (F105) / That's What You're Doing To Me (F152) |
| 12068 | Have You Seen My Baby (F104) / Deep Sea Blues (1056)                                     |
| 12072 | That's What You're Doing To Me (F152) / Love Love Love (F154)                            |
| 12105 | I'd Be Satisfied (1069) / No Room (1068)   |
| 12106 | I'm Lonely (1073) / Your's Forever (1074)  |
| 12114 | The Bells (1071) / Pedal Pushin' Pappa (1070)  |
| 12129 | These Foolish Things Remind Me Of You (1075) / Don't Leave Me This Way (F155)            |
| 12139 | You Can't Keep A Good Man Down (1113) / Where Now Little Heart (1114)                    |
| 12162 | Until The Real Thing Comes Along (F1133) / My Baby's D-3 (F1124)                         |
| 12178 | I'm Going To Move To The Outskirts of Town (F1125) / Footsie Roll (8466)                 |
| 12184 | Handwriting On The Wall (1128) / One Moment With You (1134)                              |
| 12193 | Above Jacob's Ladder (1125) / Little Black Train (8464)                                  |
| 12209 | Can't Do Sixty No More (F451) / If I Never Get To Heaven (F453)                          |
| 12218 | Cave Man (F1126) / Love Me Now or Let Me Go (K463)                                       |
| 12263 | How Long (F474) / Bobby Sox Baby (F454)  |
| 12301 | One Moment With You (1134) / St. Louis Blues (8467)                                      |
| 12308 | Have Mercy Baby (1057) / Love Love Love (F154)   |
| King  | Rage To Riches (1127) / Don't Thank Me (1131)  |
| 1280  | Christmas In Heaven (1130) / Ringing In A Brand New Year (1129)                          |
| 1281  | Tenderly (8465) / Little Lie (8469)  |
| 1342  | Three Coins In The Fountain (8474) / Lonesome Road (8462)                                |
| 1364  | I Really Don't Want To Know (9447) / Little Things Mean A Lot (9446)                     |
| 1368  | Learning The Blues (F483) / May I Never Love Again (F481)                                |
| 1492  | Over The Rainbow (F486) / Give Me You (452)  |
| 1502  | Sixty Minute Man (K4473) / Have Mercy Baby (K4474)                                       |
| 5322  | Lay It On The Line (1132) / That's How You Know You're Growing Old (F473)                |
| 5463  | I'm Walking Behind You (12049) / This Love Of Mine (12050)                               |
| 6002  | O Holy Night (12063) / What Are You Doing New Year's Eve (12064)                         |
| 6016  | ON LP'S ONLY   |
|       | I Ain't Gonna Cry For You (1072) - LP 752  |
|       | That's What You're Doing To Me (first version) (122) - LP 952, KLP 1148, KLP 16087       |
|       | UNRELEASED   |
|       | Pedal Pushin' Pappa (first version) (1058)   |
|       | I Need Somebody In My Arms (474)   |
|       | Take Me To The Altar (F476)  |
|       | Deed I Do (485)  |



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FM 98



# tarde de toros

music from the bullring

INSTRUMENTAL

BANDA DE AVIACION ESPAÑOLA conducted by MANUEL GOMEZ DE ARRIBA



# TARDE DE TOROS

MUSIC FROM THE BULLRING

**FM 98  
INSTRUMENTAL**



## BANDA DE AVIACION ESPANOLA

conducted by MANUEL GOMEZ DE ARRIBA

SIDE ONE

MANOLETE  
DOMINGUIN  
UNA NOVIA DEL SOL  
ASI ES MI TIERRA  
TRIANA  
EL TROMPETA FLAMENCO  
CAMINO DE ROSAS  
LUZ DE ESPAÑA

**E**sta es una de las corridas más famosas en el Perú. No importa que este sea la capital o la más humilde aldea. En cualquier sitio, al escuchar mazoclo del anuncio festivo, hasta el más perezoso pulpará su sillón con un gran temblor, entre la angustia y el triunfo. A medida que se acerca la hora del comienzo, van apretándose las emociones. Lentamente se llena el recinto tauroíno, el colosal anfiteatro donde pronto comenzarán su juego la fiesta y el hombre. Pero esta corrida, como todas, ha tenido muchos antecedentes necesarios.

Primer el toro. El bravo y noble animal protagonista de la fiesta, vivía un día libre de sueldos, soñando tal vez con horizontes infinitos caudalos del verano pasto y en los que el riesgo de la muerte no era más que un mero capricho. Pero el destino se apoderó de él y lo llevó a sus cuantos compañeros, de condición similar, en inolvidables caprichos que lo desencordaron. Ha llegado al corral, donde el toro y allí un espacioso amplio, fiera vez se le leyendola de su condición de animal de raza pura, de la cual es heredero, y que lo convierte en un animal pacífico y noble animal. Del campo, se vera rodeada por el rugido subenbelde de una multitud, en el centro de un anillo puro de sed y arena y en el cual todo que juega se juega ultimamente. La multitud, que es la fuerza que impulsa la fiesta, se apodera de la arena y la arena se desliza y precorendrá por el alargamiento, que ha de abrir los tonos con la llave que le encantase la presencia. Poco momentos de espera y sale el toro. Poco deslizamiento y la fiesta comienza. El toro, veces pasa por la requerida y otras pasa por detrás. El maestro ha observado ya la conducta del animal ante la multitud y lo ha preparado para la pelea. Poco a poco, a la traga de la

Ahora salen los picadores. El toro contempla en poco asombro esos macacos y peudos con sus largas pica. Se habrá familiarizado allá en el campo con esa estampa de jinetes, agiles y fueros sobre finas mulas y en traje vaquero. Aquellos eran sus padres, sus tíos, sus hermanos. Los que lo habían criado y enseñado a uno de los peudos y que el primer dolor de la cordura al encontrarse con el cortejo de la puya del picador. El matador recupera a la fiesta para apartarlos de los caballos nuevamente traerá la elegancia de sus capotes y la gracia de su andar. Al soltar la embestida del toro con los bezos al sol. Son los banderilleros que al paso de la hora dejarán su morrillo adorado con los palos multicolores de las banderillas que han producido un nuevo dolor en

Había llegado por fin el momento culminante. Una brida del terror que lata al público gallardamente se montó y se desató con la única debana de la pregunta inútil, al encuentro del terror. Allí se estableció el diálogo definitivo entre la bestia y el hombre y allí tiene el terror su punto culminante. La bestia es la muerte, el hombre es la vida y la fuerza. Es la fuerza asesina de la fuerza bruta del terror. Y se oyeron los pasos de un otro, entrando en la multitud, hasta que el tono cansado de la lucha, debane sus pasos, se convierte en el tono cansado de la muerte. Poco queda ya de drama. Una vez más, las muñecas mudadas arrastran a la bestia y al terror, que quedan en la multitud. Los pasos avivados del aliento humano de la bestia, la plaza va vaciándose lentamente, el silencio se hace de la veredad amargada y encamada de la muerte. El temor invadido de miedos del aire se abraza de muerqueo que surulan con

Este es la fiesta española, una de las más bellas del mundo, que se puega limpia, sin perder la noblesa de la fiesta y las fiestas del balletero, que de color, de la corrida Y subrayando todos y cada uno de los momentos, la gallardía del pasableso español, recordando unas veces a la tierra, otras al hombre, y otras al toro y siempre a los españoles inseparables de su tierra, en este caso, con una selección de populares pasablecos innumerables de la mano de Aviación Española que dirige el maestro ALANÍ EL GOMEZ DE ARRIBA. El trumpetista solista, Domingo Linares.

SIDE TWO

VIVA EL RUMBO  
EL REY DE LOS TOREROS  
CELSO DIAZ  
LAGARTIJILLA  
SALERO DE CADIZ  
GUITARRA ESPAÑOLA  
EL LITRI  
PREGON DE ANGUSTIA

**I**n the day of the bulldog an town, nothing is more important than this festive event; in the crowded capital city as in the humbler villages. Everywhere, as if by magic, the atmosphere is charged with excitement as the folks anxiously anticipate the bulldog. At the hour approaches, emotions are gripped in a feverish suspense. Then, slowly the colossal bulldog is filled with people, the very ring where soon will take place the game between man and beast. However, there are many necessary preliminaries to the bulldog.

First, there is the bell. The brave and noble animal, the hero of the *sena*, one lived in freedom in the pasture, disease of white boons, peacefully, then his end is near. He is led to the arena, where he has to live his last days. Separated from the herd and, with several of his companions, is led into uncomfortable pens which that rumble toward the unknown. He finally arrives at the corrales of the bullring where he is handled into a somewhat larger space, which gives him an illusion of the recently deceased. From there he is led into a smaller space, where he is tied to a post and where he is transformed from a peaceful, noble animal of the field into a raging, angry force. Will he be able to withstand the fury of the *matador*? Will he be able to withstand the colonial procession of the *cuadriga*, brilliant attire, colorful silk, and led by one or the men who, having received a special key from the presiding officer, open the bulldogs? A few moments of tense waiting and the true bell changes out doored momentarily by the *banderillero* who, with the assistance of the *capullo*, pierces the animal's shoulder with the *banderilla*, good the animal to run several times to the right and then to the left. The *matador* by now has closely observed the reactions of the bell before the deepest game of

The **plauditor** was the bull. He paused a moment, surprised by these strange bores, massed and dressed and carrying large spears. In his corner, the bull waited with another spear-wielding companion, the **plauditor**, who had been his friend, but the **plauditor**, that comrade, had now appear to be his enemy, that seek to do him harm and with whom he might fight. Infrared, he lunges at the **plauditor**, who turns quickly and runs away, leaving the **plauditor** to stand alone at the point of the **plauditor's** spear. The **matador** then quickly divers the herd away from the bores, and again will maneuver his cape to the charging bulls. Thus has passed the first phase, and the **matador** has now turned his attention to the **banderillero**. He approaches the bull and tempts him to attack them. These are the **banderillero** who, is the bull charges them, that **banderillero** will dash with his **banderilla** (little banner) into the bull's eye, causing him to stop, and then the **matador** will bring him a new paum in its palpitating flesh and better prepare him for the encounter with the **maestro**.

of the matador, who has been sent to the bullring by the city fathers to put an end to the games. The matador has arrived. The bullfighter gallantly doffs his cap to the public as he walks toward the bullring. The crowd, however, is not there to see the matador; it is there to see the bull. The bullfighter's hat is removed, and the matador begins to walk toward the bull. The crowd exclaims with cheering, the imminent danger of death instilling fear in their hearts. The matador, however, is not afraid. He walks toward the bull, and the crowd follows him. The matador, taking care not to anger the bull, thrusts his blade at the bull's flesh. The flesh of the animal is struck down. Little more remains to the drama. Some time later, the matador has been defeated. The crowd has dispersed. The last bell of the afternoon has been droned away, the plaza is slowly emptied of spectators and visitors again become the master of time while the sun goes down and everything goes dark. The matador has won, but the victory is bittersweet. The atmosphere is somber, air is now filled with silence and the atmosphere is charged with thousands of thoughts from women who dream of the handsome figure of their favorite bullfighter, one more conquest of death

This is the Spanish bullfight as one of the most beautiful in the world, singular in its colorfulness, a battle of death, emphatic and exact, one of these days we will present it to you in all its splendor, and sometimes in the summer, to the bull, to the matador, to the mambuco, episodes of the corrida. In this recording we offer selections of popular Spanish *parodias* interpreted by the "Banda de AVALOZA ESPAÑOLA," directed by Maestro MANUEL GÁMEZ DE ARRIBA. The *recorrido*, is Don José Llanas.

IRAZAZABAL

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# THE LAST PICTURE SHOW



P O P   M U T A T I O N

A high-contrast, black and white portrait of five young men. From left to right: Ron Campbell (drums, vocals) is shown from the chest up, wearing a dark jacket; Brian Badger (bass) is in profile, looking towards the right; Le Maestro (vocals, acoustic guitar) is in profile, looking towards the left; Mark Reilly (keyboards, vocals) is in profile, looking towards the right; and Andy Rathgeber (guitars) is in profile, looking towards the left. The lighting is dramatic, creating stark whites and blacks.

Ron Campbell - drums, vocals

Mark Reilly - keyboards, vocals

Brian Badger - bass

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**Side One**  
Baby Got the Blues  
Pop Mutation  
Vampire  
China Doll  
Dread

**Side Two**  
Sylvia  
Love For You  
Invisible Girl  
Loneliness is an Art  
Lullabye

Monster City Records

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Sometimes monsters show sympathy  
when saints don't cry  
Sometimes angels show their teeth

WRAL-TV  
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CAEDMON  
TC 130

# THE RAIN GOD'S DAUGHTER AND OTHER AFRICAN FOLKTALES

read by RUBY DEE





# **THE RAIN GOD'S DAUGHTER AND OTHER AFRICAN FOLKTALES**

Collected and edited by Amabel Williams-Ellis and Clem Abiaziem Okafor  
read by RUBY DEE

**CAEDMON**  
TC 1328

SIDE 1

1. The Rain God's Daughter (collected and edited by Amabel Williams-Ellis) 14:59
  2. Why the Tortoise Carries A Shell on His Back (collected by Clem Abiaziem Okafor 11:37)

African folktales were told round the fire at night to a circle composed of grown-up people and children. In many such stories the audience acts as a sort of chorus, repeating words or asking questions. This makes these stories particularly good fun when told to a group of children. Not only the "wonder" but also the often well-rubbed-in "Moral" will often start the children talking—agreeing, objecting, deciding who was a "Goodie" and who was the "Badie," and whether the rewards and punishments correspond with the children's own idea of proper justice.

THE RAIN GOD'S DAUGHTER

Mandu, the hero of the tale was a chief's son, it's true, but he had been brought up by an old woman in the bush. Presently it's time to go courting, and Mandu, always one to put himself forward, is ambitious about this. The other young men laugh and tell him that his manners won't be good enough. Nor would they have been, for not even so grand a bride, if it hadn't been that this young Mandu did one good wind, and also had a bit of luck and a lot of magic help. The various ordeals, especially when he has to discover the disguised bride, are unexpected, while the accounts of the various trials and the various rewards are equally unexpected, and the dramatic and effective, and the Rain God himself stands out as a real character. Pre-marriage ordeals are of course a usual theme in most cultures but what is particularly African is that here they are nearly all a matter of etiquette and correct behaviour.

I found one long and involved version of this story in a collection made by a 19th century missionary, Father Torrens, but there are variants. Father Torrens said in his notes that he had taken it down "by phonograph." He must have been a pioneer in the use of such a modern method of recording. He added that his informant was a man named Mwanza Mbiriuki. The moral of the story is of course "Manners maketh man"; and this, and the other stories in the collection, will stick in the minds of the children; hearing them, record, may well have an additional feeling of thankfulness that today in our, and elsewhere in Africa's society, nice manners are not quite so intricable as they once were; also that mice, cockroaches, buffaloes with twisted horns, disguised as tropical storms are no longer so prevalent.

## WHY THE TORTOISE CARRIES A SHELL ON HIS BACK

Tortoise is a poacher, off with fishing tackle and a long basket, to fish in a stream where "no one is allowed to fish." What sort of a tale is he going to tell if he meets anyone on the way home? Other people may be inquisitive

#### *Other CAEDMON Records of Interest*

**AFRICAN VILLAGE FOLKTALES, VOLUME 1** TC 1308  
BLACK PETER AND DIAMONDS need brick and iron sales letter  
from the author of *African Folktales*. This collection of 100 stories in which the ethnologist, Edouard Meisson Kauzi describes the people and their culture. Included in this first volume are: *Ananies and His Violin* (Tunisia); *Kalela and His Money Farm* (Mashonaland); *Lion and the Fox* (Kenya); *The King and the Peacock* (Kenya); *Chicken* (Ogogo); *The Rain Makers* (Chaga); *How Frog Lost His Tail* (Sukuma); *How Chameleons Became Kings of the Animals* (Begejane).

**AFRICAN VILLAGE FOLKTALES, VOLUME 2**      TC 1310  
BROCK PETERS and DIANA SANDS read The Dog of War (Beluele)  
The Pattern on Tortoise's Back (Bumba) • How Animals Got Their  
Special Coats (Zulu) • The Injured Lion (Swazi) • Is Unity Strength  
(Ghana) • The Battle of the Antelopes (Bushman) • The Bird With  
the Most Beautiful Song (Pygmy).  
4,795 L.P.

and edited by Amabel Williams-Ellis)

SIDE 2

The Food Drum (collected by Clem Abiaziem Okafor and edited by Amabel Williams-Ellis) 19:36

or, worse, just plain neighbourly and helpful, as people often are in Africa. This is one of those widely distributed "origin" stories where the fun is a "tall-story" explanation of a real fact. They are found all over the world—romantic or comic tales that explain absolutely anything, from the rising of the sun, to the shortness of a rabbit's tail—and all to the satisfaction of those concerned. This time the moral is very simple one. It is that telling lies (especially to friendly lions) can get people into unexpected and extremely awkward situations. This story is set in Nigeria but has variants in other parts of Africa.

This tale was collected by young Mr. Clement Okafor while working in Zambia for the Extra Mural department of the University in Lusaka. He is himself an Ibo and an excellent writer of modern short stories.

## THE FOOD DRUM

Like the previous Tortoise story, this one was recently collected by Mr. Okafor. This Tortoise was a "Baddie," not a doubt about it, and the King and Mrs. Tortoise were most unfortunate to have got mixed up with such a fellow, a regular greedy blackmailer and also horrid to his children. As for Elephant, it is plain that he was just one of those big silly know-allies who should have let well alone. However, all's well that ends well.

For an audience of English-speaking children, the tale might need playing over twice so that on the second occasion, they, as chorus, could come in smartly on their cues adding greatly to the effect. The "chorus audience" can drum too if they feel like it. Hands banged on tables or desks to capitally!

Why tell African stories to children in America or Britain? The chief reason is, of course, that the children will enjoy them. But there is a second reason. Better than almost any other form of communication, a good traditional folk story seems to have just the right attitude to races. Folk and fairy tales show that basically we are all very much alike while there can be, and are, entertaining and stimulating differences.

I once read a Korean story about a little boy who, when grown up, got into serious trouble because he never passed on to other children the fairy tales that had been told to him as a child. This is at least one sin that neither Mr. Okafora nor I have ever committed. Frustrated "Story Spirits" would cover torment either of us.

Amabel Williams-Ellis

BLACK PIONEERS IN AMERICAN HISTORY

**CHIEF PIONEERS IN AMERICAN HISTORY  
17TH CENTURIES, VOLUME 2** TC 1299  
GIANNI SANDO and MARGARET GILDED. Biographies of Mary Church Terrell, who as a young girl took early the stand against racial segregation; her whole life; W. E. B. Du Bois, who devoted his life to the fight against racialism; colonists, illiteracy, poverty and war; Josiah Strong, who was a New England Congregationalist minister, author of the Canadian colony for runaway slaves, and became a well-known anti-slavery speaker; William Parker, a fugitive slave himself, who led a group of slaves to freedom in Canada before being returned to the U.S.A., where he became a Revolutionary Patriot.

FOLKTALES OF THE TRIBES OF AFRICA, AS TOLD BY  
ARTHA KITT

**IC 1287**  
African KITT tells folk tales of seven African tribes, each of which is particularly naive in American ways. The Elephants and the Tortoise (Ahaant); How a Hunter Obtained Money From His Friends, the Leopards, the Goat, the Bush Cat and the Cock, and How He Got Out of Repaying Them (Eink-ibba); The Women and the Children of the Sycamore Tree (Eink-ibba); The Smart Men and the Fool (Bakongol); The Gentry About That Children Were First Whipped (Ahaant); The Child and the Eagle (Bala); The Beautiful Girl Who Had no Teeth (Bwende).

On the cover: A Mende, Sundu helmet mask used in women's initiation ceremonies in Sierra Leone, circa 1970. The background fabric is a Batik Dye from the Ivory Coast. Both from the collection of Professor and

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**12**

A close-up photograph of a person's face, heavily lit with a red hue. The person has dark hair and is looking slightly to the left. There are several faint, reddish-brown scratches or marks on their skin, particularly around the eye area. The overall mood is mysterious and dramatic.

**NRG For The 90's**



WINSTON SOSO  
SWEET BLACK MAN



STRAKER'S  
RECORDS  
STEREO  
GS250

# SWEET BLACK MAN

## WINSTON SOSO

Photo by HAROLD BELGRAVE



### SIDE ONE

1. OLD LADY MELODY  
(W. Soso)
2. SWEET BLACK MAN  
(W. Soso)
3. WHAT IS LOVE  
(W. Soso)

### SIDE TWO

1. ME AINT SHARING WOMAN  
(W. Soso)
2. MY LOVE IS YOURS  
(W. Soso)
3. PLAY MASS  
(W. Soso)

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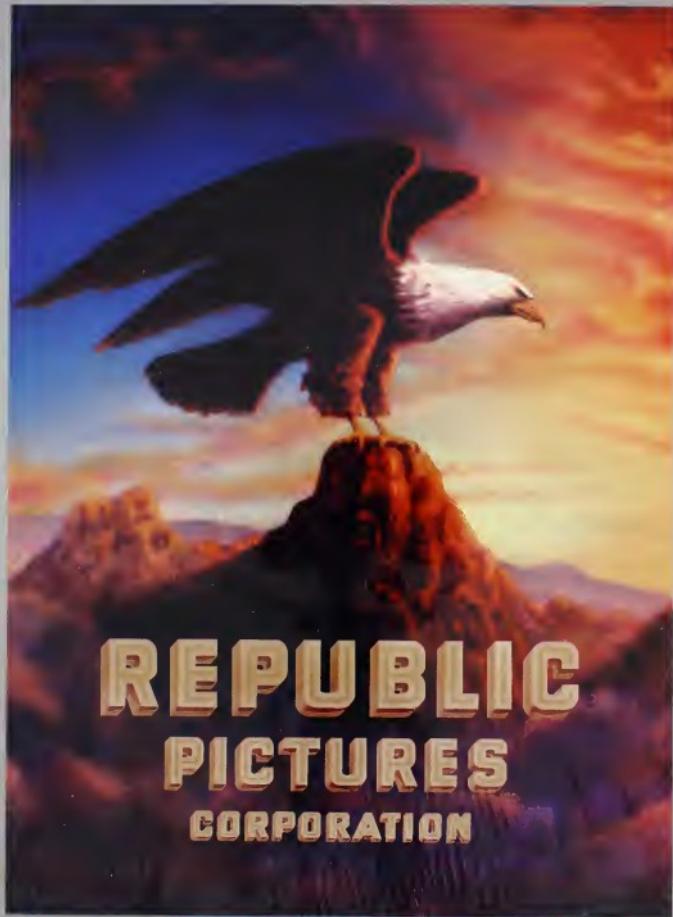
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# THE MUSIC OF REPUBLIC

## The Early Years — 1937-1941

This album actually had its origin in the auditorium of the old Strand Theatre in Knoxville, Tennessee, many, many, many years ago. As a child I would sit there, spellbound, as the heroes and heroines of Republic Pictures fought the Nazis, Communists and serials. The Strand was the home of "serial action and Western pictures" and I made it a weekly in my seat rooting for the "good guys" each Saturday afternoon. But I wasn't just watching the action. I was listening to the music because the "background" music intrigued me. It excited me far beyond anything else I had ever heard. I would practically leap out of my seat at the opening strains of music from THE PAINTED STALLION or THE THREE MUSQUETEERS. Some of the music from THE THREE MUSQUETEERS series left me wondering how those wonderful musical effects were achieved.

Later, as I grew older and began to think about making music my career, I set about trying to learn the identity of the composers of some of the music I had come to love so much. This quest proved not so easy, since many of the pictures did not list the composer in the screen credits, but, rather, the music director. Then one day, I was perusing a copy of the ASCAP Biographical Dictionary in the Knoxville Library when "The Will-

iam Lava" leaped from the pages — along with his credits. THE PAINTED STALLION, DAREDEVILS OF THE RED CIRCLE, KING OF THE ROYAL CHARIOTS, B-Westerns such as OVERTAKE AND SWEEP, and many others. I wrote him a letter and all over again and resented to contact him. By that time he was my idol — and even my friend, I felt, although we had never met. Somehow I knew that we were held together by the bond of music. Of course, my letter to him was filled with glowing praise for his talents. I would have written him a letter to tell a little "down and out" he would pull out my letter and read it again and would immediately feel a boost of morale!

One of the most wonderful things that could happen to a young man happened to me when Bill invited me to come to California to study and to work with him. I joined him in the fall of 1956, and by that time he had left Republic and was working for RKO Radio Pictures. Bill and I spent many happy hours talking about the old Republic production and the Music Department in particular. He told me that, no matter what the quality of the film, the Music Department at Republic always accepted it as a "gem" — and wrote accordingly.

Truly, all the composers during the early years of Republic

were fine craftsmen. In addition to William Lava, there were Cy Feuer (who later acquired fame as a Broadway producer), Karl Riegger, Paul Sawtell, Alberto Colombo, Mort Clickman and Raoul Rothman. Most of these names are gone now, including my friend Bill, but they left us with a legacy which will never be equaled. Their music was perfect for a genre which will probably never see again: the B-Western, the cliffhanger serial, and the action melodrama comprised a formula which formed values for a whole generation and kept the public studios riding the crest of the wave as "King of the Bs" for many years.

Perhaps you can imagine how surprised I was to learn just how I felt when the long-time dream of producing this album was finally realized. To gain access to the scores, to actually hold that treasured music in my hands, and to at last give the downbeat to the music of THE PAINTED STALLION and other great cues — well, it's a satisfaction beyond feeling that I have glad to help you all. I hope your enjoyment is as much as I enjoyed conducting and putting this album together. If you do, then you have joined those who are truly blessed!

JAMES KING

### SIDE A

**REPUBLIC EMBLEM** — Written by William Lava and designated as "Republic Emblem A". The brass, strings, woodwind runs and trills herald another exciting picture from the action and western studios.

### THE THREE MUSQUETEERS SUITE

**MUSQUETEERS MAIN THEME** — This tuneful march by William Lava characterizes the canterfree spirit of the Three Musketeers — hose cowboys from Mesquite County, Texas, who roamed the West in one adventure after another.

**MEXICAN CHASE** (C Feuer) — No other writing in all of music literature is quite like this. The galloping rhythm is punctuated by bursts of trumpet figures and a fanfare solo that has accompanied "the Masked Rider" on many a daring adventure. The trumpet's rhythmic dash, followed by the frenzied horn finish, is a particularly unique style of writing. One of Cy Feuer's finest creations.

**TRIO IN PURSUIT** (William Lava) — Colorful orchestration is prevalent in this thrilling chase with French horns playing a prominent part.

**EASY DAY** — A pretty and relaxing "neutral" theme by Cy Feuer, strings and woodwinds interplay in a weaving of some very nice harmonies.

**MUSQUETEERS GET GOING** — "A tour de force" for orchestra. A William Lava creation incorporating the Musketeers theme in a variety of styles and rhythms. Assertive and dynamic throughout, this cue is aptly titled.

**BAD MEN** (William Lava) — A sense of foreboding followed by a triumphant march. The brass, strings and a return to an ominous level and a dominant final chord suggesting retribution.

**SADDLE TEMPO** — A light piece — and one of the most popular of all Republic musical cues. Written by William Lava in 1938 for THE THREE MUSQUETEERS series and used in many others thereafter, including a Republic "A" production, THE BIG

BONANZA. Also, it was acquired by Station WXYZ in Detroit and used on THE LONE RANGER radio show.

**MUSQUETEERS THEME AND END TITLE** (William Lava) — A compassionate and lyrical treatment of the Musketeers theme, incorporating beautiful moving parts in the inner voices — and building to a triumphant close with full orchestra.

### SIDE B

#### KING OF THE ROYAL MOUNTED CHAPTER CARD, TECHNICAL CREDITS, MAIN TITLE

This track begins with a portion of the Chapter Card music, segueing into the music used for the Technical Credits. Following the credits is the Main Title music, which is identical to the Lava indicated for the Main Title music and "brilliant" certainly describes the opening that we hear here. The dynamic march theme gives way to dramatic brass fanfares as the composition comes to a close.

**THE BORDER LEGION MAIN THEME** — One of the many beautiful melodies written by William Lava. This full orchestra treatment announces a Ray Rogers film set in Idaho territory.

**PANORAMA** (William Lava) — From the Don Bain series of westerns, a lyrical mood is established as the colorful orchestration paints a picture of the expansive West.

**THE PAINTED STALLION MAIN TITLE** (William Lava) — A brilliant C major chord in the root position supported by a dominant bass punctuates the flight of the Whistling Arrow from the bow of the "Fiddleback" of the Painted Stallion. As the title flashes on the screen a powerful rhythmic pattern in the brass, strings and woodwinds repeat a fast broken chord figure in an ever-increasing crescendo. We are taken through several key changes finally ending on a triumphant A flat chord. This exciting music accompanied all chapters except Chapter One.

**THE PAINTED STALLION FOREWORD AND CHAPTER CARD** (William Lava) — An ominous tremolo in the strings serves as a beginning of the principle music parts of the story are recounted in each chapter. Like on, a claxon french horn call is heard — like a call to victory. As it climbs to a high E flat concert

pitch, woodwinds and shimmering strings soar to new heights. A taunting melody in the low strings is heard, and the piece ends with muted trumpets sounding a 2 minor 6th chord. The music for the chapter title is suddenly loud and fast — preparing us for the action to follow.

#### LITTLE BEAVER (William Lava)

— The theme for Red Ryder's little "sidekick" displays elements of assertiveness, mischievousness and tenderness. Played by strings, woodwinds and percussion, this composition makes for delightful listening.

#### CHASE MONTAGE

**DESERT CHASE** — Composed by Mort Clickman for the Gene Autry and Roy Rogers radio program "Desert Chase." In "Desert Chase" on the companion's sketch, the music is used an "Ahu-Frog" and Poncho come riding into an uncircumspect moviemaker's outdoor set, and whisk the heroine away. The exciting music features the brass and diatonic scale runs in contrast motion by the strings and woodwinds.

**DESERT RIDERS** (Alberto Colombo) — One of the most exciting compositions ever written. Beginning in the low strings, brass and woodwinds, the composition builds in volume and excitement. There is a return to the original tempo, then another tempo, then another — this time to even greater proportions. The writing tests the endurance and technique of each section in the orchestra. It is little wonder that Republic used this cue over and over in their western films. It was also used on the popular LONE RANGER radio program.

**RACE TO DESTINATION** — From the serial DAREDEVILS OF THE RED CIRCLE. A William Lava chase theme that can stand on its own as a concert piece. The transition of the orchestra and the smooth harmonic changes display the Lava genius. As the composition builds to its exciting conclusion we can almost see the hero in another dire predicament — the solution to which we will not know until another chapter unfolds at this thrilling next week?

**QUICK GETAWAY** — Paul Sawtell wrote many fine chases and this is one of the best. Certainly a test of dexterity in the strings and woodwinds, the excitement in this one never stops.

Produced by James King and Sam Flaminio.

Presented by Republic Pictures Corporation.

Engineered by Steve Axlerowith.

Produced at Pinewood Studios, Alemania, Indiana.

Mixing by Mike Rossau, North Hollywood, California.

Musical Direction by Steve Axlerowith.

Playing by KM Records.

All Direction by Bill Clegg.

Cover Art by George C. Cooper.

Artwork by Leo Karpf, Republic Pictures Corporation.

Agency by Leo Karpf, Republic Pictures Corporation.

Music by James King, Republic Pictures Corporation.

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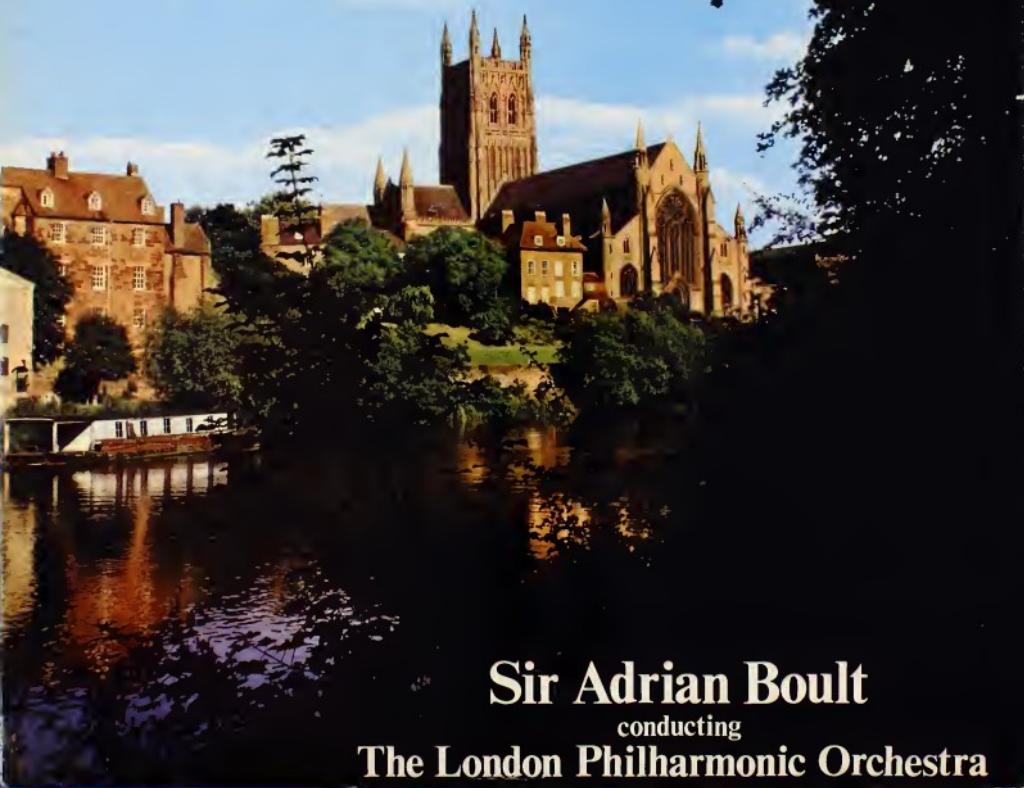
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# **ELGAR SYMPHONY N°2**



**Sir Adrian Boult**  
conducting  
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# ELGAR SYMPHONY No. 2

## IN E FLAT MAJOR, OP. 63

SIR ADRIAN BOULT CONDUCTING THE LONDON  
PHILHARMONIC ORCHESTRA

### SIDE ONE

ALLEGRO VIVACE E NOBLEMENTE  
LARGHETTO

### SIDE TWO

RONDO (PRESTO)  
MODERATO E MAESTOSO

Elgar's two completed symphonies (a third, commissioned by the B.C.C., was left in a fragmentary state when he died in 1934) were the first English symphonies to meet with really widespread and lasting success. Owing to his personal popularity, they were immediately popular with the public, and with critics, too. Some (a composer much admired by Elgar), while to others they appear too diffuse, lacking the essential unity of true symphonic form. But Elgar's critics were right; the music of both symphonies is noble and well-constructed, and well wrought, and that they possess a very real, internal strength, there can be no question. As far as Elgar's contribution to symphonic writing, Elgar was neither tethered to tradition nor innovative for the sake of innovation, his concern was to express his own musical language.

The two symphonies were created at a time when Elgar was at the height of his power. His great oratorios were still to come, and the First Symphony, the Violin Concerto, the Cello Concerto, the Piano Concerto, and the Cello Concerto were to follow. By the time he wrote the First Symphony in E flat (Op. 55) Elgar was the most famous English composer since Sir Henry Purcell. In 1904, and many other honours were also outward and visible signs of his growing eminence. In 1905 he was knighted. In 1906, *My Fair Lady* in A flat was first performed by the Hallé Orchestra under Hans Richter (it was not produced) at Maida Vale, London. The Second Symphony was first performed by the Royal Philharmonic Orchestra three times during the first year following its premiere. This symphony is a massive, glowing work, unconventional in construction, but always clear, always expressive, yet always convincing in its logic, full of sustained power and the rich beauty of Elgar at his best.

Symphony No. 2 in E flat Major, Op. 63 was first performed by the Queen's Hall Orchestra under the conductorship of Sir Edward Elgar at the Queen's Hall on the 26th May, 1910, the year in which Elgar was awarded the Order of Merit. The scars bear the following inscription: "Dedicated to King Edward VII, and to the Memory of King Edward VIII. This Symphony, designed early in 1910 to be a loyal tribute, bears its present dedications and is now dedicated to the memory of King Edward VIII." The Second Symphony was first performed at the Proms on the 26th September. There are also quoted on the score Shielley's lines: "Rarely, rarely, come thou,

At first sight the work would appear to labour under an extraordinary disadvantage: conceived "early in 1910" with the gaiety, pleasure-love, King in mind, the whole concept was changed by his death in May of that year. The original title, "King in Mind," and to some extent of peace and prosperity which was associated with his name, was not incompatible with his expression of grief over the death of a king whom he had never unconditionally or bordering on the hysterical. This suggestion of national mourning is to be found above all in the first movement, where the strings play a mournful, elegiac theme, which is repeated, with less an expression of remorse than a panorama of a reign remembered with warm gratitude and affection. The section of the movement which follows is a march-like section, in which the strings play a rhythmic pattern, the whole forming a rapt, organic unity. In construction this work is antithetical neither to modern symphonic procedure nor to Elgar's First Symphony. With its opening in a blaze of light gloom gradually creeps into the gloom, and to an ending in a quiet, sombre note, Elgar's Second Symphony is dominantly reminiscent of Brahms' Third.

It did not achieve quite the same degree of emotional ambiguity as did the First Symphony, but it has retained at least as strong a hold on the affections of concert audiences as the British composer's earlier symphonies have made Elgar's name known overseas as its forerunner. The Second Symphony is in fact a work of greater scope and more deeply satisfying formal layout than the First. It is a feast of Englishness, its spirit noble separation rather than a mere combination of the two.

Changes of outlook which have made such music as Elgar's program have in no way dimmed the true beauty of his music.

The first movement, named *Allegro vivace e noblemente ("noblemente"* was a term highly characteristic of Elgar) is in 2/2 time, changing in places to 4/4. Its third bar contains a descending phrase which is to be of especial interest to those who like to search for hidden meanings in the music of the English composer-symphonist. This is therefore something of a "metre" theme, though it does not attain to such a degree of significance as the "metre" in the First Symphony. In particular the first subject represents Shelley's "Song of Orlagh" quoted on the score. In general the movement is elegant and refined, with a sense of "gaiety" as Elgar himself described it. After a group of themes springing from the first the second main subject appears, and is developed in a series of variations. The movement ends with a return to the first subject, leading to the Development, in the unanticipated key of E major. There is a solemn passage during which the atmosphere darkens (reflecting the gloom of the opening), and the movement ends with a postscript: the King's death had a bearing on these passages), then a varied recapitulation and coda conclude the movement. The movement ends with a concluding fanfare on the opening.

The second movement (Larghetto, in 4/4 time) is a dignified, stately, serene but without a hint of false pathos. There are suggestions of a funeral march but none of the pathos which could have cheapened the movement. After a short introduction the principal subject appears in C Minor, and the music modulates with a sense of control and dignity until a second subject appears in E flat. The movement ends with a quiet coda, with the addition of a counter-melody for the oboe. The conclusion, which is of great serenity, quotes the opening of the movement, and the movement ends with a final fanfare on the opening notes of the instrumental apertuра, perfectly finished.

The third movement (Rondo; Presto in 3/8 time) is a light and fanciful Scherzo, insinuated as a well-o'-way. A short introduction leads to the first subject, which is a rhythmic pattern of sixteenth-note chords. These become prominent, and a huge climax is reached. It dies away, giving place to an episode in the minor first section, which is a variation of the first subject. The section then concludes in a brilliant interplay of cross rhythms.

The last movement (Moderato, in 3/4 time) is a slow, lyrical movement. The movement begins with a quiet episode without ambiguity in the tonic key of E flat, the second subject (this movement is in sonata form) easily characterised by a melodic line of eighth-note chords. This introduces a large-scale fugue, after which the Recapitulation brings together the elements already heard, and a climactic section follows. The movement ends with a return to the Tranquill close, with quotations from themes occurring earlier, above all the "spirit of Brahms" heard at the commencement of the third movement.

John Cosimis



MEET THE COMPOSER

# Gershwin

## Concerto for

### Clarinet & String Orchestra

Aaron Copland, Conductor · Benny Goodman, Clarinet  
Columbia Symphony Strings

## Concerto for Piano & Orchestra

Leonard Bernstein, Conductor · Aaron Copland, Piano  
New York Philharmonic

## Fanfare for the Common Man

Aaron Copland, Conductor  
London Symphony Orchestra





Aaron Copland's Clarinet Concerto, brilliantly interpreted on this record by Benny Goodman with the composer himself conducting the Columbia Symphony Strings, was commissioned by Benny Goodman and is dedicated to him. Copland began work on it in 1947, finished the first movement in Rio de Janeiro while on a goodwill tour of South America, and completed the whole concerto in New York State early in the autumn of 1948.

The composer has supplied the following analysis of the work: "The Clarinet Concerto is cast in a two-movement form, played without pause, and connected by a cadenza for the solo instrument. The first movement is simple in structure, based upon the usual A-B-A song form. The general character of this movement is lyric and expressive. The cadenza that follows provides the soloist with considerable opportunity to demonstrate his prowess, at the same time introducing fragments of the melodic material to be heard in the second movement. Some of this material represents an unconscious fusion of elements obviously related to North and South American popular music. (For example, a phrase from a currently popular Brazilian tune, heard by the composer in Rio, became imbedded in the secondary material in F major.) The over-all form of the final movement is that of a free rondo, with several side issues developed at some length. It ends with a fairly elaborate coda in C major."

Arthur Berger, discussing the Clarinet Concerto in his book on Aaron Copland, remarks that since the work was written for Benny Goodman, "it inevitably exploits the 'hot' jazz improvisation for which that clarinetist is noted. But the very episodes that evoke the sharp-edged, controlled, motoric style of Goodman's brilliant old sextet are often the ones recalling most strongly the stark, dissonant devices that gave Copland the reputation for being an esoteric in the early thirties. . . . The jazz elements make their entrance into the Concerto in the course of an extended cadenza that connects the two movements, and they dominate the fast, second part of the work. The tender first movement is of lyrical cast, with the grace of ballet and the general mood of a slow dance. It was not at all surprising that a work with a first movement of this character and a second movement evocative of jazz should have established itself by 1951 (shortly after its concert and radio premières) in

Side 1  
**COPLAND: CONCERTO FOR CLARINET & STRING ORCHESTRA**  
(With harp and piano)

BENNY GOODMAN, Clarinet  
Columbia Symphony Strings  
AARON COPLAND, Conductor

Side 2  
**COPLAND:**  
**CONCERTO FOR PIANO & ORCHESTRA**

I —Andante sostenuto  
II —Molto moderato (molto rubato)

AARON COPLAND, Piano  
New York Philharmonic  
LEONARD BERNSTEIN, Conductor

**COPLAND:**  
**FANFARE FOR THE COMMON MAN**  
London Symphony Orchestra  
AARON COPLAND, Conductor

ballad repertory as musical underpinning for *The Pied Piper* of Jerome Robbins. Yet, with all its readily assimilable exterior and the unproblematic dance content that render it serviceable to the theatre, the slow section, like the jazz party, has its subtleties too. These are contained largely in the instrumentation, which is confined to strings, harp and piano. From a piano reduction of this score one would never suspect the luminosity that is imparted to the string sonority by the delicate edging of figures in the harp."

Copland called his *Piano Concerto* "the last of my 'experiments' with symphonic jazz." It was begun in January of 1946 in New York. Copland returned to Europe that March, and worked on the Concerto through the summer at Guethary, in the Basses Pyrénées. He came back to New York in October with the score virtually complete, and finished it in his new studio at 123 West 78th Street. The work is dedicated to Alma Wertheim, his benefactress of 1924. The composer himself

was the soloist at the première given by the Boston Symphony Orchestra under Koussevitzky on January 28th, 1947. Copland has provided his own brief analysis:

"Though played without interruption, the Concerto is really divided into two contrasted parts, which are linked thematically: The first is a slow, lyrical section, the second a fast rhythmic one.

"A short orchestral introduction announces the principal thematic material. The piano enters quietly and improvises around this for a short space, then the principal theme is sung by a flute and clarinet in unison over an accompaniment of muted strings. This main idea recurs twice during the course of the movement—once in the piano with imitations by the woodwind and French horns, and later in triple canon in the strings, mounting to a sonorous climax.

"A few transitional measures lead directly to the second part which, roughly speaking, is in sonata form without recapitulation. The first theme, announced immediately by the sole piano, is considerably extended and developed before the second idea is introduced by a soprano saxophone. The development, based entirely on these two themes, contains a short piano cadenza presenting difficulties of a rhythmic nature. Before the end, a part of the first movement is recalled. This is followed by a brief coda."

Predictably, the Boston press, on the whole, did not much like the *Concerto*; the "Post" critic went so far as to remark that "with no effort at all the listener visualises a jazz dance hall next door to a poultry yard." It was much the same story in New York, with the notable exception of Lawrence Gilman, who wrote in the *Herald Tribune* that the *Concerto* has an "authenticity of life which makes it at once perturbing and richly treasurable. . . . (that it is) music of impressive austerity, of true character; music bold in outline and of singular power." Gilman's was a lonely voice that season, but by 1941 Oscar Thompson reflected the consensus when he described Copland's *Piano Concerto* as the most impressive large-scale work in the jazz idiom by any composer, European or American. That is how it goes.

*Fanfare for the Common Man* was composed in 1942 as one of a series of wartime fanfares commissioned by Eugene Goossens, who conducted the première with the Cincinnati Symphony Orchestra on March 14, 1943.

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# Bach on the Harpsichord and Clavichord Igor Kipnis

Italian Concerto, English Suite No.2  
Twelve "Little" Preludes  
Fantasia in A Minor; and others



Produced by Paul Myers

BACH ON THE HARPSICHORD  
AND CLAVICHORD  
IGOR KIPNIS

Side 1

ITALIAN CONCERTO IN F MAJOR

- I—(Allegro) (2:35)  
II—Andante (4:48)  
III—Presto (3:41)
- "LITTLE" PRELUDE NO. 1 IN C MAJOR (1:14)  
(Harpsichord)

12 "LITTLE" PRELUDES (1:19)

Prelude No. 10 in G Minor preceded  
and followed by Stölzel Menuet

ADAGIO IN G MAJOR (5:11)  
(Clavichord)

Side 2

ENGLISH SUITE NO. 2 IN A MINOR

- I—Prélude (4:46)  
II—Allemande (3:35)  
III—Courante (1:37)  
IV—Sarabande and Double (3:42)  
V—Bourrée I and II (4:39)  
VI—Gigue (3:09)  
(Harpsichord)

PRELUDE AND FUGUETTA IN C MAJOR (2:54)

FANTASIA IN A MINOR (7:06)  
(Clavichord)

The selections are on the public domain. Previously released on BC 1932.  
Library of Congress catalog card number 70-12204 applies to BC 1932.

"This very well-known instrument is, so to speak, the primer of all players; for if they have mastered this, they can also manage on spinets, *clavicembels* (large harpsichords)... and organs." The universal keyboard tutor that J. G. Walther thus referred to in his "Musicalisches Lexicon" (1732) was the clavichord, long admired as the "purest" of instruments and used as a musical instructor, theoretical and practical, since the late-medieval period.

The clavichord antedated the harpsichord by several centuries and derived from a period in which music was pursued as a science for its own sake, with public art as a by-product. The notion of "purity" arose from the natural acoustical properties of the clavichord's tone, a true reflection of the music of the spheres. An amplification of the older monochord used in medieval singing classes, the clavichord's mechanism is extremely simple: a series of keys with metal, nail-like tangents at the far ends, which, when depressed, strike free strings, producing open tones rich in overtones. Such "ancient" theory, with its intimations of the elevated and the antique, appealed to the subjective transcendentalism of Baroque musicians. By comparison, the harpsichord, with its closed tones and intricate plucking and damping mechanisms, was more wayward and far less esthetic.

The period covered by the label "Baroque" (c. 1600-1750) contained many varied musical styles. There is the monumental, grand display, to be sure, but there is also an intense involvement in affective subtleties, in exquisite intricacies and refinements of taste. For this more personal side of musical sensibility, the clavichord succeeded the Renaissance lute as the instrument *par excellence*.

Because of its fragile tone, the ethos of the clavichord is constantly misunderstood by modern ears accustomed to the full, percussive sonorities of the grand piano. It is

almost impossible not to assume that, because both are piano-forte keyboard instruments, the bigger and louder of the two is the better. The clavichord, explained James Grassineau in his "Musical Dictionary," 1740, "cannot be heard at any appreciable distance; hence some call it the dumb Spinett (small harpsichord); whence it comes to be particularly used among the nuns, who learn to play, and are unwilling to disturb the dormitory." Carl Philipp Emanuel Bach, however, esteemed it above other keyboard instruments (including the infant piano forte) because "on it all varieties of loud and soft can be expressed with an almost unrivaled clarity and purity."

As Baroque composers seldom specified for what keyboard instrument a specific work was intended, the performer of the time was free to pick and choose as he pleased, or almost as he pleased. Many keyboard pieces sound equally well on either harpsichord or clavichord (parts of *The Well-Tempered Clavier*, for instance), the first emphasizing the rhetorical and structural elements, the second the emotional and melodic qualities of the music. Other pieces, however, are so definitely either virtuosic or affective that they seem clearly marked for one or the other instrument. The Adagio in G Major (BWV 968), which is a keyboard transcription by Bach or one of his pupils of the first movement of Bach's third Sonata for solo violin, does not sustain well on the harpsichord, while his Italian Concerto (BWV 971), a flashy, multi-layered work in three movements, could not be adequately realized by the delicate clavichord (aside from the fact that it requires two manuals).

Bach's first biographer, Forkel, states that Bach "liked best to play upon the clavichord." This statement, based on information Forkel received from Carl Philipp Emanuel, was interpreted subsequently to mean that any of the keyboard works not actually specified for organ or harpsichord must have been intended by the composer for the clavichord (and, of course, by analogy, for the clavichord's "successor," the piano). Accommodating as this theory is proved for pianists, it takes little account of either the nature of each piece of music or of 18th-century tastes.

Like his contemporaries, both amateur and professional, Bach undoubtedly enjoyed playing the clavichord and admired the intimate emotions it can express. The clavichord is an instrument one can relax at after a hard day, although it is very exacting to play well; it was also considered the best all-round practice instrument. During the Cöthen years, Bach wrote a number of pieces, such as the so-called "Little" Preludes, as teaching material for his eldest son, Wilhelm Friedemann, and many of these are clearly for clavichord. Of the late-18th-century collection of twelve "Little" Preludes presented in this album, Nos. 1, 4, 5, 8, 9, 10 and 11 are from the *Klavierschule für Wilhelm Friedemann Bach*; Nos. 2, 6, 7 and 12 are isolated Cöthen preludes from c. 1720; and No. 3 in C Minor was originally a prelude for lute that quite early made its way into the keyboard literature. No. 10 in G Minor is actually a trio, composed by Johann Sebastian for a *Menuet* by G. H. Stölzel (1670-1749), Kapellmeister of Gotha, which is part of a complete Partita that Friedemann copied into his notebook; in this recording the original *Menuet* is played with its Trio-prelude in the middle. Prelude No. 1 in C Major is played here first on the harpsichord, then on the clavichord, so that the lis-

tener may hear the difference in quality for himself.

In Cöthen, Bach also completed the first book of *The Well-Tempered Clavier* and began planning the second book. The Prelude and Fugue in C Major (BWV 870a) played here is the earliest of three versions of Prelude No. 1 of Book 2, while the Fugue is an earlier form of the first Fugue. The Fantasia in A Minor (BWV 922) is possibly an early work of Bach's dating from Weimar, c. 1710, and is typical of the sort of free, improvisatory rhapsody for which the clavichord is well suited.

Bach did not spend all of his time teaching or relaxing, however, and he composed a great many large-scaled works with which he could display his famous virtuosity on the harpsichord at small public gatherings, particularly at the Court at Cöthen. The English Suite No. 2 in A Minor (BWV 807) is such a work and consists of a Prelude and six dance movements: Allemande, Courante, Sarabande, Bourrée I and II, and Gigue. Bach composed his own Double (varied repeat) for the Sarabande, and Mr. Kipnis has followed suit, improvising Doubles for the other dance movements.

Judith Robinson

The American harpsichordist Igor Kipnis has appeared in concerts throughout the United States and Canada. In 1967, through a Martha Baird Rockefeller grant, he made his first European tour, in 1968 his South American debut, and in 1969 his second tour of Europe followed by his first appearances in Israel. He has taught at Tanglewood, performed on radio programs over The New York Times radio station, WQXR, and serves as a contributing editor and record reviewer for Stereo Review magazine.

Mr. Kipnis' harpsichord was built for him in New York in 1961 by Rutkowsky and Robinette and closely resembles in both sound and appearance the large, standard French harpsichord of the second half of the 18th century. It has the following disposition: Lower Manual—8' leather (Péau de buffle), 8' quill, harp (buff stop) on both 8' & quill; Upper Manual—8' quill; Manual coupler.

The clavichord used on this recording, also built by Rutkowsky and Robinette (New York, 1963), has the unusually wide dynamic range and full tone that are characteristic of the largest German clavichords of the second half of the 18th century. It has a range of five octaves, is double stringed and fret free.

The dynamic ranges of the harpsichord and the clavichord are such that an absolutely true recording of each instrument would do justice to neither, making the harpsichord seem somewhat "soft" and the clavichord almost inaudible. Therefore, to obtain a favorable balance between the two instruments, it has been necessary slightly to increase the volume of the clavichord over its normal level of sound. For those seeking a "pure" clavichord sound, a slight reduction in photograph volume is recommended.

Other albums by Igor Kipnis:

|   |         |
|---|---------|
| "The Harmonious Blacksmith" (Works by Handel, Bach, Rameau, Scarlatti, and others) .....  | MS 7326 |
| "The Major and Minor" (Piano (Harpsichord) and Orchestra, K. 271 (Toccata and Fugue in D Major for Harpsichord and Orchestra, Op. 21 (The London Strings, Neville Marriner, Director) ..... | MS 7233 |

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DE  
PIERRE  
BOULEZ

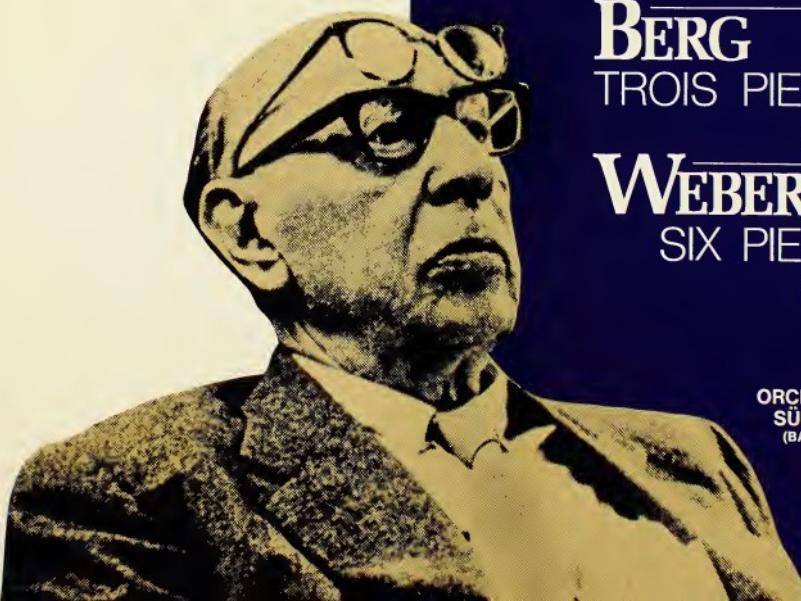
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op 6

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(BADEN-BADEN)

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Direction

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**ROSBAUD**

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**IGOR STRAWINSKY** (1882-1971)

**AGON** 22'00  
(Ballet pour douze danseurs)

*Pas de quatre**Double pas de quatre**Triple pas de quatre (Coda)*

## PRELUDE

*Premier pas de trois:**Sarabande**Gaillarde**Coda*

## INTERLUDE

*Second pas de trois:**Branké simple**Branké gai**Branké de Poitou*

## INTERLUDE

*Pas de deux**Coda**Quatre duos**Quatre trios***ALBAN BERG** (1883-1935)

Trois pièces pour orchestre Op. 6  
1. Präludium (Prélude) 5'00

## FACE 2

2. Reigen (Rondes)

5'30

3. Marsch (Marche)

8'30

**ANTON WEBERN** (1883-1945)

Six pièces pour orchestre Op. 6 11'55

|                              |      |
|------------------------------|------|
| 1. Langsam (lent)            | 1'05 |
| 2. Bewegt (animé)            | 1'20 |
| 3. Mässig (modéré)           | 0'50 |
| 4. Sehr mässig (très modéré) | 4'15 |
| 5. Sehr langsam (très lent)  | 2'40 |
| 6. Langsam (lent)            | 1'30 |

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**SIR HUBERT PARRY**

Overture to an Unwritten Tragedy  
An English Suite  
Lady Radnor's Suite  
Symphonic Variations

the musical heritage society inc.

London Symphony Orchestra  
SIR ADRIAN BOULT, *Conductor*

# SIR HUBERT PARRY (1848-1918)

## Overture to an Unwritten Tragedy • An English Suite

### Lady Radnor's Suite • Symphonic Variations

LONDON SYMPHONY ORCHESTRA conducted by SIR ADRIAN BOULT

#### SIDE ONE

##### Overture to an Unwritten Tragedy

###### An English Suite

- |                 |                |
|-----------------|----------------|
| 1. Prelude      | 5. Pastoral    |
| 2. Minuet Style | 6. Air         |
| 3. Saraband     | 7. Slow Minuet |
| 4. Caprice      |                |

#### SIDE TWO

##### Lady Radnor's Suite

- |              |                |
|--------------|----------------|
| 1. Lyrical   | 4. Bourée      |
| 2. Aitamente | 5. Slow Minuet |
| 3. Sarabande | 6. Gigue       |

##### Symphonic Variations

Yet he grew greater still through his life, and his finest music was still to come.

The conspicuous qualities of Parry's writing for the voice have possibly diverted attention from his impressive achievements as an instrumental composer. Chamber works form a considerable part of his earlier output, while his organ music is among the most important products of his first years. He was writing orchestral music in 1867, when studying in Stuttgart with Peters, and composed two works for orchestra commence with the Piano Concerto. Thereafter he composed five symphonies, three suites, a concert overture, an elegy, a set of variations, and lastly, in 1914, the warmly expressive symphonic poem *From Death to Life*.

The first orchestral work of Parry to be published was the Overture to *An Unwritten Tragedy*, which was produced at the Worcester Festival, under the composer's direction, on 13 September 1893. After this performance Herbert Beerbohm Tree, the critic of the *Yorkshire Post*, suggested that "it would be a good idea to add a prelude to *Othello*". A somewhat lengthy introduction, in which the wailing tones of the oboe give a feeling of sadness to the music, leads by a strong and vigorous crescendo to the Allegro, the two subjects of which might be taken as representative of the two main characters of the tragedy. The first, with its passionate accents, would be suitable for Desdemona's jealous yet noble nature of the Moor; while the second, melodious and ringing, is equally fitted for Desdemona, whose purity and innocence are the more manifest by contrast with the atmosphere of jealousy and passion by which she is surrounded. In October 1893, Sir Henry Thompson: "It's a wonderful how you manage to spy out so much of the construction and material of a new work at one hearing. And it's flattering to my vanity that you hit so exactly on my intentions in the chief subjects. It's not only here that you have reason on it." The unlucky deeds of the drama, reaching their climax in the Overture, are eloquently set forth in the Overture; and at the close of this tragedy of "one not easily jealous, but, being wrought, Perplex'd in the extreme", we may feel, with Cassio, "For we are great of heart".

Impassioned utterance is not a typical feature of the long-established form, the Suite. But a set of contrasted movements stemming from the Dance can display refreshing qualities of tunefulness, charm, dignity, unaffected beauty and vivacity, which yield very great enjoyment. That of Parry's most delightful suites for string orchestra, in F major, was completed in February 1894. It was dedicated to Lady Radnor, who conducted it on 29 June that year, when her orchestra gave the first performance.

A thematic connection may be observed between the introductory Prelude and the third of the five dances, the Sarabande. The Slow Minuet, for muted strings, is a gem.

Twenty years later, in July 1914, Parry was engaged on another suite for strings, *An English Suite* in G major, which was not put in its final form by the composer before his death, and Dr. Emily Dymond, for whom it was written, prepared it, in 1920, for publication in the following year. The pastoral section need hardly detract from last movement, and this and the fourth movement were chosen and edited by the editor, who was also responsible for the order of movements. The Pastoral was composed in 1890, whereas the charming Air, with its Scotch Snap, was written during the last two years of Parry's life. The Suite was performed at the Royal College of Music, before its public performance at a Promenade Concert in the Queen's Hall, on 17 October 1922, under Sir Henry Wood.

It was at a Philharmonic Concert on 3 June 1897 that Parry conducted the first performance of his symphonic work in variation form, the *Symphonic Variations*. His use of the word "Symphonic" implies more than just a high degree of continuity between the variations. In addition, the variations are grouped into five main sections, each consisting of many short themes related to the movements of a symphony. In the 1st section, in E major (Thems and Vars. 1-6), the theme is announced *Musica frumentorum* by oboes and bassoons. A two-bar flute solo then leads to the 2nd section, *Allegretto grazioso*, in E major (Vars. 7-11). This comes as a shock, and stale interlude by the 3rd section, *Allegro adagissimo vivace*, in C major (Vars. 13-18). In Variation 18 the theme is heard in disguise on muted strings, while clarinets and bassoons play on extended shakers—a remarkable effect. The full orchestra is used until the final section, in A minor, *Andante appassionato* (Vars. 19-22). The time signature changes from common time to 12/8, and the tempo to 6/8. The rhythmic runs across the bar-line. After a brief rest another interlude re-establishes the key of E major and the quadruple rhythm, and leads into the Finale, *Vivace*, which comprises six numbers. The fifth of these presents the theme magnificently in augmentation, and the ensuing Coda fittingly concludes the first notable set of orchestral variations by a British composer.

MICHAEL POPE

F © LYRITA RECORDED EDITION, ENGLAND, 1971

#### Timings:

*Side 1:* 10:14 - 3:36 - 2:57 - 4:03 - 2:35  
2:05 - 2:08 - 3:08 - 30:46

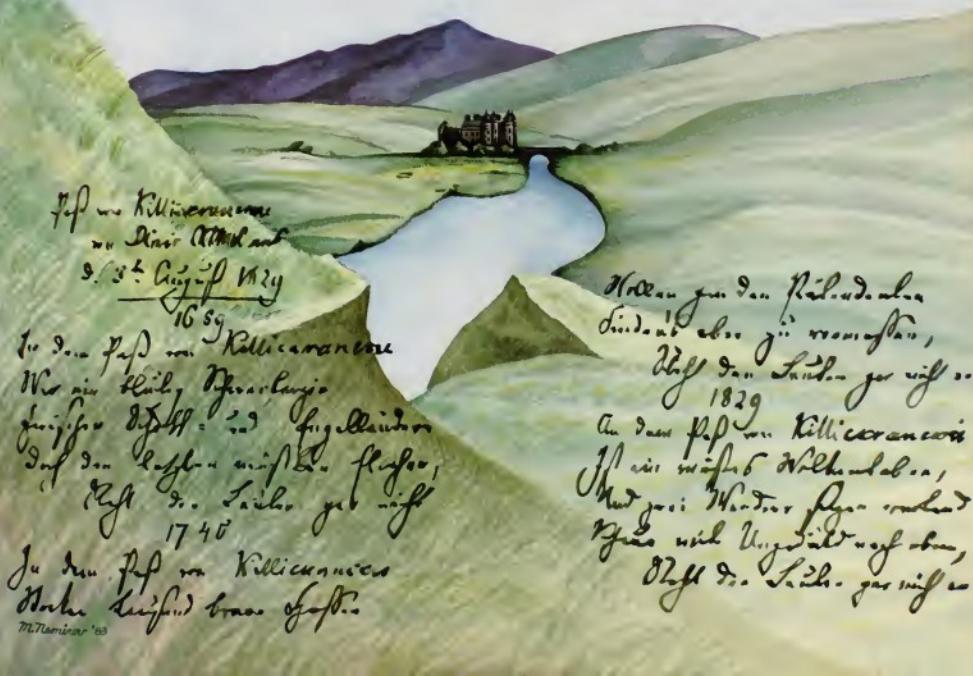
*Side 2:* 2:24 - 2:02 - 2:19 - 2:27 - 2:16  
1:37 - 12:42 - 25:47

Mendelssohn - SYMPHONY NO. 3 ("Scottish")

Beethoven - EGMONT: OVERTURE

The Philadelphia Orchestra

Eugene Ormandy



Mendelssohn - SYMPHONY NO. 3 IN A MINOR, Op. 56 ("Scottish")  
Beethoven - EGMONT: OVERTURE  
The Philadelphia Orchestra  
Eugene Ormandy

D APRIL 4039  
  
7863-54359-1

**T**hey say that Robert Schumann, listening to Mendelssohn's "Scottish" Symphony under the mistaken notion that it was the "Italian," waved his arms over its splendid evocations of the Italian hills and said: "Well, if it were by any other name - why, not a symphony?"

The truth is that Felix Mendelssohn didn't have it in him to write a brahmin nationalistic piece, full of folk tunes and other easily traceable quotations. His creative imagination might be sparked by a landscape, a song, a book, but all those ideas were soon transformed into something else, something more personal, more intimate, more human. He lived better in all its myriad forms, though, and reflected it in his graciously warm-hearted music. "Life and art are not two separate concepts," he said. "If I am not destined for popularity, I do not want to struggle to win it. The only rule of conduct I have is that in every piece I get closer to being alive." And when he was asked if he had any favorite piece, he replied: "My 'Scottish' symphony." Directly counter to the romantic image of the poor and neglected composer, Felix was rich and famous. He had cultured parents and adoring sisters; his childhood was blissfully happy (impossible to toy, he had an orchestra to play with), and on top of his brilliant musical accomplishments he became an expert dancer, artist, sportswoman and hillside player. He charmed a charming woman and had five lovely children; he was popularly known and admired by the best of both worlds.

After most Mendelssohn's greatest years were traveling. He climbed Swiss mountains, explored French museums, he rode the gondolas in Venice, hiked through the Rhine Valley. But impressional England was his favorite. He made 10 trips to Britain, writing home in wonderment at "the deepest pleasure which the adventures of life can afford." Family and friends, achievements and awards, they were all English, either "Yesterday was a good day," he recited, "that means I only got stuck through thirty times, and once or twice I actually caught a glimpse of the sun." In London Felix went round to the saucy shops, he indulged in his favorite dessert (tree pudding), he dodged the traffic in Piccadilly. "There is no place like it," he wrote from Naples, "but I would rather be in England again and stay there forever."

Meanwhile, the English were getting pretty emotional about Mendelssohn. His concertos were scenes of wild acclamation, and once, when he was playing an organ recital at St. Paul's, the huge crowd refused to leave the church until the virgin finally descended into the hollows in the middle of a fugue! "By God, I play better here than in Berlin," Felix wrote to his friend, the actor Edward Deevoy, "and that is because the people here don't know me."

In due course Mendelssohn was offered a professorship at Edinburgh University, and the directorship of the Royal Philharmonic, both of



which he regrettably declined, and he was invited to take tea with Queen Victoria and Prince Albert, which he accepted with great delight. On the first of several visits he spent two hours with them at Windsor Castle, and the Queen, who was fond of organ music, insisted on playing an organ chorale, and the Queen herself superintending a couple of Mendelssohn's songs. The only problem was the organ part, which Felix had to carry out of the room because, as the Queen so delicately put it, "she screams louder than I can sing."

Getting back to the "Scottish" symphony, its seed was sown during Mendelssohn's first tour of Scotland in the summer of 1829. He visited Edinburgh and the Highlands, Inverness, Fort Augustus, and Fort William. He enjoyed the beauty of the country, especially good hunting or long hours every evening, to flat palace where Queen Mary lived and loved," he wrote. "The adjoining chapel is now roofless... and before the ruined altar Mary was crowned Queen of Scotland. There have found today the beginning of my 'Scottish' Symphony."

However, the tour was not without its setbacks. Mendelssohn almost a dozen years earlier, up to the end of this symphony, the starved work out in 1830 but kept setting it aside to finish his Firth and Fifth Symphonies, along with all manner of shorter pieces, and when the first edition was finally printed it was a total subtlety. In any event, the composer conducted the premiere to great acclaim on March 3, 1842, at the Leipzig Gewandhaus, then followed up in June by leading the London performance to such ecstatic applause that the director of the Philharmonic took him out straight to celebrate with that of his dinner at Greenwich.

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Mendelssohn: Incidental Music to "A Midsummer Night's Dream"

Bleger, Ein Studie, Mendelssohn Club of Philadelphia

Beethoven: "Fidelio" Symphony (No. 3)

Dvorak: Symphony No. 8 in G

Tchaikowsky: "Pohjola's Wedding" (Symphony, No. 3)

Schubert: Symphony No. 4; Impromptu ...

Burton, Concerto for Orchestra

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(Digital) ARCL1-K1 4302

ARL1-K1 4304

ARL1-K1 4312

ARL1-K1 3074

(Digital) ARCL1-H1 4308

Produced by: Jay David Saks  
+ Peter Delffheim

The symphony is in four movements, the first beginning presumably with the sunburst phrase that had occurred to Mendelssohn the day he visited the ruined chapel but soon proceeding to music of great agitato and — according to some critics — a depiction of a highlands thunderstorm. The main theme of the second movement, *Vivace non raspo*, has been said to derive from an old Highland melody, but don't let that stop you. The Mendelssohn scholars insist that it is based on the music of the local bagpipes, "tumultuous, vulgar, out-of-tune" as he called it. In anything, the tune sounds a bit like a distant relation of *Chilean* or *Minstrel*. Nobody seems to have detected any specifically Scottish flavorings in the Adagio, but it's gorgeous, so why quibble, especially when the finale will be along in a few minutes, and it would take an unimaginative critic to deny that it makes up for the lack of a Highland thing, which probably score it as its selling close?

Even while admitting that Felix Mendelssohn composed music "infinitely ingenious and workmanlike," H.L. Mencken complained loudly of his failure to achieve high drama: "What Mendelssohn did tragically," wrote the satirist-critic, "was the effect that was of *Come Up to the Battleground*. Mendelssohn was a romanticist, but he was a veritable snob, and he was a snob in art, so that, must be something of a blemish, as Beethoven was not."

After the flop of his opera *Lucretia* and before it triumphed in revised form as *Fidelio*, some eight or nine years later, Beethoven accepted several commissions to write incidental music for plays. Two of them — *The Ruy Blas* and *King Stephen* — were the artistic disasters of his life, but the third, *Egmont*, was a triumph. Ferdinand von Kotzebue, which should have been a good omen for the third, the thinnest drama, by Goethe, inspired the master to write one of his most eloquent pages. This, of course, was *Egmont*, a historical tragedy derived from the true story of a Flemish general and patriot who was killed in a trap and executed in 1568.

The full set of incidental music contains 10 pieces, including two songs by Egmont's love, Clotilde, who won't budge, on the way — Goethe's words apply here — to her betrothed and also a stirring, longing interlude, where Egmont cries out a final appeal to his beloved to continue their battle for freedom and justice. The magnificent overture sums up this dramatic scenario, its closing measures ("a symphony of victory," in Goethe's words) repeated at the very end of the play to symbolize the doomed man's moral victory over the forces of tyrant.

The play was first performed with the play in 1809, and it seems safe to say that less listeners since then have disagreed with the author's enthusiastic appraisal. "Beethoven," said Goethe, "has followed my intentions with admirable genius."

— ROBERT SHIRMAN  
Program Director, WQXR

Recording Engineer: \*Paul Goodman  
+ Bernard Kerville

Art Director: J.J. Stellrich  
Cover Watercolor by Mervin Nettino,  
based on a Mendelssohn sketch  
Liner Photo: Nick Sargano

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HE TAKES ME OFF

HIS INCOME TAX

Leonard Sillman's

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1952



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Orchestra Conducted by ANTON COPPOLA

Orchestra Arrangements by TED ROYAL



A Reminiscence by Sheldon Sillman

To me the impression created by an effective new show is so vivid that it stays fresh and undimmed in my memory for years, no matter when such a show was originally produced in my mind; it was always the year before last. Were it not that the year of its birth is embedded in its title, I would deny vehemently that "New Faces of 1952" opened 25 years ago. A quarter of a century? Impossible! (Although I do have one recollection which confirms how long ago that was—and how much things have changed since then. Leaving the theater one evening, I overheard a man in the lobby exclaim to Eartha Kitt: "In a pronounced Southern accent he proclaimed to the group he was with: 'Well, I still don't think it's right or proper for a black girl to be mixing with all those white actors. But I've seen the show five times now, and I sure do like the way she does that *Manotanous!*'")

So many of us (writers as well as performers) made our Broadway debuts in "New Faces of 1952," and for that we all owe a debt to Leonard Sillman. Starting in 1934 and continuing up to the present (1977), Leonard Sillman's "New Faces" now total a baker's dozen and have introduced, or featured, such notable talents [1952 as of] as Imogene Coca, Tyrone Power, Eva Arden, Howard Da Silva, Gypsy Rose Lee, Carol Burnett, Mervyn Smith, John Goodman, Marlene Kohn and Robert Klein. An imposing accomplishment, but then what more satisfying opportunity could there be for a man who loves talent so devotedly as Leonard?

The quality of the talent in a revue is of particular importance. As has been pointed out many times, revues may be the most difficult of theatrical forms to bring off because, unlike plays or book musicals, revues (usually) have no story to sweep us along through the evening, no hero to root for, no hero to hate. Consequently, it is crucial that the performers be as appealing as possible. In "New Faces of 1952" we were blessed with an immensely winning cast in their delightful company—the absence of a plot seemed relatively unimportant. The cast was also astonishingly versatile, singing like angels one minute and turning in deft comic performances the next. (Note: for anyone who may be puzzled by the absence of a number featuring Carol Lawrence, I should clarify—Carol was just beginning her career and was cast not as the glamorous singing actress she has since become but as a lovely, somewhat apple-cheeked dancer.)

In a revue not only is the caliber of the performers important, but also the matter of style: since you can't help to compensate for the lack of tension and momentum ordinarily generated by a story line. And with regard to this elusive commodity, we were twice-blessed to be in the hands of a master of the revue form: John Murray Anderson, a man much missed both professionally and personally. I doubt that there is anyone who worked with Murray who doesn't remember him with tenderness and affection. Urbane and unflopable, Murray managed to stay on top of every situation, insisted on no small measure by his wicked (yet endearing) wit and his mischievous sense of humor. (Among other idiosyncrasies, Murray claimed that he could never remember names; he also claimed that whenever he met someone, some characteristic about that person would immediately suggest a

## LEONARD SILLMAN'S NEW FACES OF 1952

Reissue Produced by Peter Dellheim  
Remastering Engineer: Edwin Begley

(Formerly available as LDC-1009)

## SIDE A

**Opening** (Ronny Graham-Peter De Vries) (2:08)  
Ronny Graham and Company

**Lucky Pierre** (Graham) (3:14)  
Robert Clary Virginia de Luze, Rosemary O'Reilly,  
Patricia Hurlin, Bill Mullikin

**Boston Begums** (Sheldon M. Harnick) (4:39)  
Alice Ghostley, Introduction by Virginia de Luze

**Love is a Simple Thing** (Arthur Siegel June Carroll) (5:03)  
Rosemary O'Reilly Robert Clary, Eartha Kitt, June Carroll,  
Virginia de Luze

**Nasty Puss Her Hair Up** (Seigel-Hannen-Farren) (4:29)  
Alice Ghostley Joe Launer Virginia Baker Bill Mullikin  
Allen Corray, Introduction by Virginia de Luze

**Guess Who's Coming to Town** (Murray Grand Elsie Boyd) (2:19)  
June Carroll

**Bal Petit Ball** (Ferns Lehman) (2:56)  
Eartha Kitt, Introduction by Robert Clary

## SIDE B

**Three to the Throne** (Graham) (5:24)  
Introduction by Virginia de Luze

1 It's Raining Memories  
2 Walking in Venice

Rosemary O'Reilly Joe Launer  
3 You're Off My Mind

Alice Ghostley, Robert Grindahl and Company

**Penny Candy** (Siegel-Carroll) (3:27)  
June Carroll and Company

**Don't Fall Asleep** (Graham) (2:07)  
Rosemary O'Reilly

**I'm in Love with Miss Logan** (Graham) (3:56)

Robert Clary Rosemary O'Reilly Joe Launer  
Introduction by Virginia de Luze

**Manotanous** (Siegel-Carroll) (3:45)  
Eartha Kitt

**Time for Tea**\* (Siegel Carroll) (5:09)  
June Carroll Alice Ghostley

**Lizzie Borden** (Murray-Bill Mullikin-Peter De Vries) (4:58)

Patricia Hurlin, Bill Mullikin, Peter De Vries

Introduction by Virginia de Luze

**He Takes Me Off His Income Tax** (Siegel Carroll)

Choreography conducted by Anton Coppola

(\*Never before released)

Public performance clearance - ASCAP

nickname to him, and these nicknames—so he claimed—he never forgot. In the "New Faces" cast he promptly rechristened Ronny Graham "Scraps," Eartha Kitt "Mrs. Pepperpot," Paul Lynde "Sun Tan," Carol Lawrence "Victoria Cornell," Robert Clary "Guignol" and Alice Ghostley "Phantom of the Opera." Leonard Sillman was "Koko" and I became "Gomelan." When I asked Murray how he had arrived at that name, he said that he had been in a theater in Balboa, Webster Cup and had found the Balinese orchestra, or gamelan, there and simple. "That will teach me to ask questions."

If John Murray Anderson provided the skill, taste and experience to get the maximum theatrical mileage from the material of his disposal, still he had more than enough strength, variety and stageworthy material to provide an evening with a minimum of lorgueurs. Musically he had a particularly tuneful score, sprinkled with genuinely charming moments any one which even boasted a hit song, *Love is a Simple Thing*, by Arthur Siegel and June Carroll. Another song, *Guess Who I Saw Today*, by Murray Grand and June Carroll, has become a standard on the intimate nightclubs circuit.

As for the other material, well, if my wish had been granted this would have been a two disc album so that all of the plums could have been included: monologues and sketches as well as songs. Although the manic twinkle that was one of the show's most engaging assets is manifest in numbers such as Ronny Graham's *Three for the Dog* and Michael Brown's *Lizzie Borden*, other gems (also not recorded for one reason or another) included Ronny Graham's *The Great American Operetta* (both a tribute to and a hilarious parody of *Man of the Month* style), *Poisonous* (a satire of the blues and the sketch *Off Dads and Sons* by Melvin Brooks, who later in his career discarded the "poison" from his name and went on to become a popular hero); *Paul Lynde*, by the way, had no solo songs in the show but if you listen closely you'll hear him as the Judge in *Lizzie Borden*. And I mustn't omit *Hark, the Extra Martial Rock*, written jointly by Ronny Graham and Peter De Vries, which contains what must surely be one of the single most charmingly wry lyrics ever penned: "Love is the lotus/That turns into lettuce." (Editor's note: Time for Tea was recorded but not included in the original release of the album.)

But why carry on about what isn't on the album? What is here is more than enough to illustrate why "New Faces of 1952" created such a vivid and enduring impression in the minds of so many theatergoers.

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**Make a Wish (Martin)**—Nonette Fabray and Members of the Original Cast CBMI-2033

**Sentimental Journey (Hannen-Farren)**—Original Cast CBMI-2034

**A Collector's Show Boat** (Kern)—Robert Merrill, Patricia Pouli, Robert Rossen, Helen Morgan, Janet Povey, Howard Keel, Gigi Grant, Kevin Scott, Dorothy Kirsten, Rita Stevens AVMI-1741

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HANDEL

# ACIS AND GALATEA

Joan Sutherland · Peter Pears  
David Galliver · Owen Brannigan  
St. Anthony Singers · Philomusica of London  
Sir Adrian Boult



# George Frideric Handel (1685-1759)

# ACIS AND GALATEA



**Galatea**, a sea-goddess · une divinité marine · eine Meeresgöttin.. **Joan Sutherland**  
**Acis**, a shepherd · un berger · ein Hirte ..... **Peter Pears**  
**Damon**, a shepherd · un berger · ein Hirte ..... **David Galliver**  
**Polymelus**, a giant · un géant · ein Riese ..... **Owen Brannigan**

The St. Anthony Singers · Philomusica of London  
 Thurston Dart (continuo: harpsichord · clavecin · Cembalo)

SIR ADRIAN BOULT

Side 1. Face 1 - Seite 1 (21.15)

Sinfonia

Chorus: Oh, the pleasure of the plains!

Accompagnato: Ye verdant plains (Galatea)

Air: How happy am I (Acis)

Recitative: Where shall I seek the charming fair? (Acis)

Recitative: Stay, shepherd, stay! (Damon)

Air: Shepherd, what art thou pursuing? (Damon)

Side 2. Face 2 - Seite 2 (19.50)

Recitative: Lo! here my love (Acis)

Air: Love in her eyes sits playing (Acis)

Recitative: Oh didst thou know the pains of absent love

Air: As when the dove leaves her love (Galatea)

Duet: Happy we! (Acis, Galatea)

Chorus: Wretched lovers!

Side 3 - Face 3 - Seite 3 (20.55)

Accompagnato: Raga! - Inni! - Iauri! (Polyphemus)

Air: O rudder that the cherry (Polyphemus)

Recitative: Whither, fairest, art thou running (Polyphemus, Galatea)

Air: Come hither, Polyphemus (Polyphemus)

Air: Would you gain the tender creature (Damon)

Recitative: His hideous love provokes my rage (Acis)

Air: Love sounds the alarm (Acis)

Air: Consider, fond shepherd (Damon)

Side 4 - Face 4 - Seite 4

1. Recitative: Come, oh cause, thou gentle youth (Galatea)

Trio: The Rocks shall leave the mountains (Acis, Galatea, Polyphemus)

Accompagnato: Help! Gentle help, ye parent gods! (Acis)

Recitative: O'er rocks and stones (Galatea)

Air: Must I thy Acis still bewoe (Galatea, Chorus)

Recitative: Thus I exert my pow'r divine (Galatea)

Air: Heart, 'tis seat of soul delight (Galatea)

Chorus: Galatea, dry thy tears (2.09)

2. Air: O rudder than the cherry - alternative version (3.20)



Peter Pears



Joan Sutherland

This recording follows the original version of *Acis and Galatea* apart from the omission of da capo sections in a number of arias. "O rudder than the cherry" is marked to be accompanied by flauto (treble recorder) in Handel's autograph, but many copies of the score (including the earliest known specify flauto piccolo ottavo ( soprano recorder) which must have Handel's authority. After the final aria are included here, with treble recorder being placed as an appendix after the final chorus.

Cet enregistrement suit la version originale d'*Acis et Galatée*, mais omets les passages da capo de plusieurs des airs. "O rudder than the cherry" doit, d'après le manuscrit de Haendel, être accompagné au "flauto" (flûte alto à bœc), mais bon nombre de copies de la partition (même les plus anciennes) citent le "flauto piccolo ottavo" (flûte à bœc soprano), probablement approuvé par Haendel. Les deux versions sont corrigées ici. Celui qui s'accompagne de la flûte alto à bœc figure en annexe après la chorale finale.

Diese Einspielung folgt mit Ausnahme der da-capo-Ausschnitte in einigen Arien der Urfassung von *Acis und Galatea*. In Handels Autograph ist "O rudder than the cherry" mit der Anmerkung "flute" (Altblockflöte) versehen, aber viele Abschriften der Partitur (auch die älteste, uns vorliegende) verlangen als Begleitinstrument "flute piccolo ottavo" (Soprano-Blockflöte) und müssen die Zustimmung Handels gehabt haben. Beide Versionen der Arie wurden hier aufgenommen, wobei die frühere als Nachdruck dem Schlusschor folgt.

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THE BEST OF

# VIC DAMONE

IN THE  
STILL  
OF THE  
NIGHT  
  
COME IN  
FROM  
THE  
RAIN  
  
AN  
AFFAIR  
TO  
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I CAN'T  
SMILE  
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FALLING  
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WITH  
LOVE  
  
MAC ARTHUR  
PARK  
  
EVERGREEN

SIDE ONE  
**IN THE STILL OF THE NIGHT**

(Cole Porter) Chappell & Co., Inc. (ASCAP) 1.57

**EVERGREEN**

(Williams/Brennan)

First Artist—Emanuel Warner Bros. Music (ASCAP) 2.36

**EASY TO LOVE**

(Cole Porter) Chappell & Co., Inc. (ASCAP) 1.57

**I CAN'T SMILE WITHOUT YOU**

(C. Arnold/D. Martin/G. Morrow) Dick James Music (BMI) 2.41

**FALLING IN LOVE WITH LOVE**

(Richard Rodgers) Chappell & Co., Inc. (ASCAP) 1.40

**YOU NEEDED ME**

(Randy Goodrum) Chappell & Co., Inc. (ASCAP) 3.30

SIDE TWO  
**ON THE STREET WHERE YOU LIVE**

(Eduard Lortzing) Chappell & Co., Inc. (ASCAP) 2.36

**COME IN FROM THE RAIN**

(Carol Bayer Sager/Melissa Manchester)

Unichappell Music Inc. (BMI) 2.58

**AN AFFAIR TO REMEMBER**

(George Bassman/Mitchell Lewellen) Leo Feist Inc. (ASCAP) 1.52

**YOU STEPPED OUT OF A DREAM**

(Iggy Kahn/N. H. Brown) Leo Feist Inc. (ASCAP) 2.52

**MAC ARTHUR PARK**

(Jim Webb) Canopy Music, Inc. (ASCAP) 4.15

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**THE BEST OF  
VIC DAMONE  
LIVE**



Top Left: Vic Damone, singing from the heart.  
Center photo: Director Geller leading the Sal Carson band.  
Top Right: Sal Carson on Trumpet.

Bottom Left: Musical Director Norm Geller and Vic.  
Bottom right: Comedian Allen Dreke, Vic, and executive producer William T. Armanino take a short break during rehearsal.

In this album Vic Damone demonstrates brilliantly why he is considered one of the finest musical interpreters of our time. His warm, soft, sensuous-y-sinuous voice, enlivened by the excitement and immediacy of singing before a wildly enthusiastic audience, brings unusual beauty and meaning to every song, from his opening number "In the Still of the Night," to his masterful version of MacArthur Park. Taped LIVE! in concert.

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Executive Producer: WILLIAM J. ARMANINO/Musical Coordinator: VIC DAMONE

Arranged & Conducted by: NORM GELLER/Orchestra: SAL CARSON

Art Director: DAVID ARMANINO & VANO/Design: DESMOND STROBEL

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50 VARIATIONS on a WALTZ THEME

by

ANTON DIABELLI

the musical heritage society inc.

HANS KANN, *Piano*

## 50 VARIATIONS on a WALTZ THEME by ANTON DIABELLI

Side 1:

Theme

- 1 Ignaz Assamayer
- 2 Carl Maria von Bocquet
- 3 Leopold Eustache Czapek
- 4 Carl Czerny
- 5 Joseph Czerny
- 6 Moritz Graf von Dietrichstein
- 7 Joseph Drechsler
- 8 A. Emanuel Förster
- 9 Jacob Freystädter
- 10 Johann Gansbacher
- 11 Albrecht von Gelneck
- 12 Anton Halm
- 13 Joseph Hoffmann
- 14 Johann Horalika
- 15 Joseph Huglmann
- 16 Johann Nepomuk Hummel
- 17 Anton Hoffmuth
- 18 Peter von Kolkbrenner
- 19 Friedrich August Konne
- 20 Joseph Kerzkow
- 21 Conradin Kreutzer
- 22 Eduard Freiherr von Lannoy
- 23 M. J. Leidesdorf
- 24 Franz Listz
- 25 Joseph Mayrseder
- 26 Ignatz Moscheles
- 27 Ignaz Franz Edler von Mosel

Side 2:

- 28 Wolfgang Amadeus Mozart (fls)
- 29 Wolfgang Amadeus Mozart (fls)
- 30 Joseph Paxton
- 31 Ignaz Pfeffer
- 32 Wenzel Plachy
- 33 Gottfried Rieger
- 34 Philipp Jakob Rötter
- 35 Franz Römer
- 36 Johann Schenk
- 37 Franz Schoberlechner
- 38 Franz Schubert
- 39 Simon Sechter
- 40 Erharder Rudolf
- 41 Maximilian Stadler, Abbé
- 42 Joseph der Stern
- 43 Johann Wenzel Tomaschek
- 44 Michael Umlauf
- 45 Franz Dionysius Weber
- 46 Franz Anton Weber
- 47 Chr. Ansgar v. Winkler
- 48 Franz Weiss
- 49 Johann Nepomuk August Witassek
- 50 Johann Hugo Worsitschek
- Coda: Carl Czerny

Hans KANN, Piano

Anton Diabelli is one of the least known but most interesting musical personalities of the Vienna of the first quarter of the 19th century. Although he wrote in every form of composition, except for a few guitars, he is best known for his 50 Variations on a Waltz theme today. As a publisher he is chiefly remembered because of his interest in and publication of some of Schubert's earliest compositions. Recently a Viennese publisher has now sold a copy of the original manuscript to Diabelli's publishing house, and several years ago a musicologist published a monograph on Diabelli's religious choral works. What nobody has yet done is to bring together all the available material on him, to write a biography, so that it would be possible to form some opinion of his personality, his music and of his dealings with composers. Schubert didn't have much money, and he had to sell some letters and a sum of withholding money which he felt was his Beethoven, on the other hand, regarded Diabelli highly as a personal friend and as a business partner, and he even had his legal counsel handle his business transactions with other publishers.

In 1820, it occurred to Diabelli that it might be good business to have all, or most, of the composers then residing in Vienna write a short variation in one volume with an appealing title. He accordingly wrote a little while (actually this short work is more in the nature of the *Variationen*) and had it printed. The result was a great success, and the idea was repeated. Each of the composers wrote the desired variation except Beethoven, who found the theme challenging enough to write his own variation. These were published in two volumes. In Part I of Diabelli's *Uralterländerische Käuflesevertrag* (Patent Artistic Gould), as the publication was ultimately called, the second part contained variations by the other composers. The first part contained variations by Diabelli, and the quality of the compositions varies from the banal to the highly original and ingenious, while some of the variations bear such titles as "Quasi Beethoven," "Durch den Wald," "Cäcilie," "Feuer" (Archduke Joseph) and "Intrante Canentes" (Sechter).

Parts I and II were announced as being available on June 9, 1824, in the *Wiener Zeitung*, in an advertisement which sounds remarkably like a modern record company's press release.

"At the hands of Annes Diabelli & Co., I Art and Music Dealers . . . is now newly published and to be had 'Vaterländischer Käuflesevertrag' / Variations for the First and Second Parts, I and II, containing 33 Variations by L. van Beethoven, Powers and Virtuous / Composed by the Most Excellent Composers and Virtuous / For the First and Second Parts, I and II, containing them by the following / Composers . . . / The Art establishment opening under the new name . . . / Diabelli & Co. interests itself returning to its cause in carrying the public's taste in a new way, which is unique in its kind and will, and hence, we may assume, remain so. All the well-known indigent living composers and prominent names to the present time have been invited to each writer to each write one variation upon one and the same theme submitted to them, thus demonstrating in the most interesting and instructive manner the progress of the art, and the various points of outlook, as well as the treatment of the pianoforte concerto to each. Our great Beethoven (the musical Jeu Paul of our time) has already early and nobly composed his variation, which forms the first part of this work and plumbed all the depths of genius and of art by its masterly and original treatment."

Although many of the composers were known in Vienna of the 1820's, many of them are not known today. Therefore, we are giving a few words about the majority of them. Also, it must be added, that a few of the composers did not live at all. It happened, however, in Vienna that in the year Diabelli was commissioning the variations,

Joseph CZERNY was a Bohemian composer but not related to the famous Czerny (see Karl Count MINTZ von DIETRICHSTEIN was one of the leading aristocratic amateur musicians of the time. As a composer of songs he was a supremations precursor of Schubert, whom he befriended several years later. Josef DIABELLI was a publisher and a violinist and composer. One of his books on theory was used by Schubert for his early studies in counterpoint and harmony. Emanuel ANDER FORSTER was a violinist and composer. He died in 1825, and his variation was published posthumously. He died in 1825, and his variation was published posthumously.

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**the musical heritage society inc.**

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Jakob FREYSTÄDTLER was also a Viennese music teacher. John Baptist GANSBACHER was the chapel master at St. Stephen's cathedral in Vienna. He was also close friend of Schubert, whose墓碑 was placed at Schubert's grave. The Abbe Josef GLEINKE was a piano teacher and virtuoso on the piano, as well as chaplain to Prince Nikolaus Esterhazy. He was a close friend of Schubert. His compositions not only did not like his playing, but accused him of plagiarizing some of his melodies and harmonies. J. N. Hunnert was a son of the famous violinist and composer, and was himself a composer, and had a considerable influence on Chopin, Mendelssohn and other composers of the first half of the nineteenth century.

Anton HUTTENBRUNNER was a prolific composer of songs and chamber music. He was a good friend of Schubert's, who in 1823, gave him the manuscript of the "Unfinished Symphony." Siegmund KALLENBERG was a violinist and composer, who had it. Friedrich KALLENBERG was a piano virtuoso who spent a great deal of his life in London and Paris. He gave a piano recital in Vienna in 1824, and was asked to play for a benefit concert from Diabelli's collection of the results of the concert. Kalkbrenner also guaranteed Chopin that if he would study three years with him, he would become a great pianist — and he did. He was a close friend of Schubert, and it was he who introduced him to Kondrat KREUTZER was a conductor and composer. He was not related to Rudolph Kreutzer of "Kreutzer Sonata."

Edward Freher von LANNOY was born in Brussels but settled in Vienna in 1813. He was a nobleman and amateur musician, one of whose works, an overture and bravura, was first performed in Vienna in 1813. In 1819 in the same program was Schubert's song *Schäfers Klagged* (Shepherd's complaint). Maximilian Josef LEIDESDORF was a composer and publisher of music, and a close friend of Schubert, who published several of Schubert's compositions. LISZT's contribution was his first original composition, and was written when he was eleven. Ignaz MOSCHELES was a pianist and composer, and a close friend of Schubert. He was the author of Beethoven's opera *Fidelio* for voice and piano under the composer's supervision. He later became a friend of Clementi and a close pupil of the Salomonsohn family.

Wolfgang AMADEUS MOZART was the son of the famous composer's two surviving sons. Mozart's junior student, son of Herrmann and Salieri and was highly thought of as a pianist and composer by Schubert and his contemporaries. Although a work by him, *Die Zauberflöte* in D major, was performed in the present one is not particularly noticed, his second piano concerto contains some interesting and original ideas. Johann Peter PIXIS was a violinist and composer, and a close friend of Beethoven. The third variation of the *Hesionemus*. Other composers who contributed to this work were Liszt, Czerny, Thalberg, Herl and Chotek.

John SCHIEN was the composer of an immensely successful comic opera *Der Dorfschäfer* (The Village Barber) and one of Beethoven's theory teachers. Simon SECHTER was one of the best known violinists of the time, and a close friend of Schubert. He was highly regarded as a teacher, and had as one of his students, Anton Bruckner. The Archduke RUDOLF, for whom Beethoven composed the *Adagio and String Quartet*, was an amateur musician. His contribution was submitted under the nom-de-plume S.R.D., which was later found to be the abbreviation for Steyrermeister Rudolph Daus. And STADLER was the stepbrother of Haydn, and a good composer as well as excellent contropuntist. At the request of Mozart's widow he completed several of the composer's compositions, and helped put the bulk of them into print.

John Wenzel TOMASCHEK was a friend and admirer of Beethoven. He is now remembered chiefly as the composer of several sets of *Elegies* and *Draufgänger*, both of which contain a considerable number of Schubert's *Impromptus* and *Moments musicaux*. Michael UMLAUT was a violinist and composer, and a friend of Beethoven. He also composed and performed in Beethoven's most celebrated works. Jan Hugo VORISCHEK was a pupil of Tomaschek and friend of Beethoven. His *Impromptus Opus 7* were composed before those of Schubert, along with the short piano works of Tomaschek exerted considerable influence on Schubert's own short pieces for the piano.

DOUGLAS TOWNSEND

Timings:

Side 1: 4:13 - 9:14 - 5:33 - 4:27 - 3:43 - 2:29 / 30:04  
 Side 2: 3:15 - 4:43 - 3:29 - 6:24 - 3:42 - 5:20 / 27:18

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Isaac Stern  
violin

# BRAHMS CONCERTO

in D major for violin  
and orchestra, op.77

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conducting the  
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Concerto in D Major  
for Violin and Orchestra,  
Op. 77

Brahms:  
Concerto in D Major  
for Violin and Orchestra,  
Op. 77

# BRAHMS

## CONCERTO IN D MAJOR FOR VIOLIN AND ORCHESTRA, Op. 77

Isaac Stern, Violin, with Sir Thomas Beecham, Bart.,  
conducting The Royal Philharmonic Orchestra

Brahms' Violin Concerto is one of the few works in that form that in depth of feeling and largeness of utterance merits a place beside Beethoven's Concerto for Violin, which is also in the key of D Major. Wonderfully songful and, in general, sunny, it is also one of the most companionable of Brahms' large-scale compositions.

Brahms completed the Concerto in the Autumn of 1878, having worked on it in Pötschach, one of his favorite Summer resorts. The music is dedicated to Brahms' good friend, the great violinist, Joseph Joachim, who was soloist in the first performance of the work in Leipzig on New Year's Day, 1879.

It is said that Brahms, not altogether sure of himself in writing for the solo violin, consulted Joachim frequently while working on the Concerto. However, Brahms made use of extremely few of his friend's suggestions which seem to have directed chiefly towards removing excessive difficulties from the solo part. As Geiringer puts it, "Brahms conscientiously asked his friend's advice on all technical questions and then hardly ever followed it."

There is a difference of opinion regarding the premiere of the Concerto. One member of the audience reported that Joachim played "with a love and devotion which brought home to us in every bar the direct or indirect share he has had in the work."

(Side 1)

Isaac Stern and Sir Thomas Beecham have made many other superlative recordings for Columbia Masterworks. Among them are the following:

Mendelssohn: Concerto in E Minor for Violin and Orchestra, Op. 64. Isaac Stern with The Philadelphia Orchestra, Eugene Ormandy, Conductor • Brahms: Sonata No. 3 in D Minor for Violin and Piano, Op. 108. Isaac Stern and Alexander Zakin, Piano. ML 4363

Tchaikovsky: Concerto in D Major for Violin and Orchestra, Op. 35. Isaac Stern with Alexander Hilsberg conducting The Philadelphia Orchestra. ML 4232

Handel - Beecham: The Faithful Shepherd Suite • Haydn: Symphony No. 93 in D Major. Sir Thomas Beecham, Bart., conducting The Royal Philharmonic Orchestra. ML 4374

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## side one

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**LOVE IS HERE TO STAY** • JACKIE GLEASON • from album (S) W-352

**TENDER IS THE NIGHT** • VIC DAMONE • from single record 4645

**SOMETHING YOU NEVER HAD BEFORE** • VIC DAMONE • from single record 4645

**BLUE CHAMPAGNE** • JONAH JONES • from album (S) T-1405

## side two

**BIRTH OF THE BLUES** • JONAH JONES • from album (S) T-1405

**YOU MAKE ME FEEL SO YOUNG** • THE FOUR FRESHMEN • from album (S) T-1543

**AREN'T YOU GLAD YOU'RE YOU** • THE FOUR FRESHMEN • from album (S) T-1543

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*In The Wee Small Hours Of The Morning  
Mood Indigo  
Glad To Be Unhappy  
Deep In A Dream  
I See Your Face Before Me*

## *Side 2*

*What Is This Thing Called Love  
Last Night When We Were Young  
I'll Be Around  
Dancing On The Ceiling  
This Love Of Mine*

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STEREO

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DAVID  
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SVIATOSLAV  
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FRANCK  
VIOLIN SONATA IN A



BRAHMS  
VIOLIN SONATA NO.3

DAVID  
**OISTRAKH**  
(violin)

(violin)

about:Werner.Koekot



*Recorded in concert at the Grand Hall of the Moscow Conservatory, December 28, 1968*

ON DECEMBER 28, 1968, the Grand Hall of the Moscow Conservatory was packed. Who had organized such a meeting? It was none other than the Soviet Union's most revered musicians, each an impeccable artist, shared the stage in a concert of chamber music. It was an evening which will long be remembered as one of the most glorious in the history of Soviet music. The soloists were the violinist David Oistrakh and Richter "the pride and joy of the Soviet Union," Dmitry Bisargin continued. "The unforgettable duet performance of Richter and Oistrakh will remain a significant event in the history of Soviet music. It is hoped that joint performances of these two great artists will continue and audiences will be privileged to hear these rare performances of chamber music."

Individually, Oistrakh and Richter have legions of fans who snap up all the seats at Carnegie Hall whenever one or the other appears there. But as a violinist, Oistrakh is a man of singular individuality which leaves an indelible impression upon his spell-bound audience. Oistrakh, now in his sixties, is a sturdy, well-set man with a kindly, benevolent expression, yet with almost shy diffidence. He plays with meticulous exactness, his music streams from the string in an unending succession of rhythmic patterns. His bowing is always judicious, yet the effect of it is all the standard by which violinists are measured. Tim Page, in his *New York Times*, wrote: "No doubt about it: no violinist anywhere has a more solid technique." In the *Times*, Oistrakh was described as "the most solid violinist in New York." He has a solid robustness in his approach to the instrument that is gained by superlative technique. His left hand is a masterpiece of dexterity and grace. He has a musical intuition and an element of proportion and climax that make up the hallmarks of his playing. In 1956, in the *Carnegie Hall Recital*, Recital 2, Schindler wrote in the *New York Times*: "It was a high spot on the program. It was, if the Franck *A major* is the high point of the violin's range, then Oistrakh's playing of everything—one, style, aristocratic line and as easy a solution to the left-hand problems, as one is ever to come across. This is not

merely a matter of technique. It consists partly in absolute idiomatic facility, and partly in a kind of art that can make impossible attainments. At Ostráhov he was at his best. He seemed all so easy, so smooth, so silken; yet within there was plenty of strength, perfect rhythm and subtlety of phrasing. This was the work of a masterful mind at the height of its powers.

Ostráhov had a son, also a pianist, whom they called of Ostráhov's compatriot, Sviatoslav Richter, five years his junior, who, since his European and American debuts in 1962, has been widely regarded as one of the most brilliant young pianists. The boy, though still a copycat, stage appears much more dramatic than Ostráhov. Tall and lean, swaying and gyrating on the piano bench with his face at times lowered to the keyboard, Richter seems to let his

Holman in the *Saturday Review*. "On the stage some pianists appear as much at home in an oar as in the ocean. Richter is neither. He has a sense of the piano as a means of expression, and a sense in all waters, whether rarely dares to swim, as if he were aware of the fact that his art is not yet fully developed, and that it needs dattalination, inventiveness and capacity to express the music in full forms that carry him safely to his artistic destination." Of his first concert, the *Times* said: "The public of Boston, who had seen both audience and critics leave almost at once that they were listening to one of the world's greatest pianists at the top of his form, were not disappointed in their opinion of Richter's playing." And *Music and Drama* added: "Again there was the tension to the rat-tat, including stage seats; again there was the electric tension in the air... again there was the kind of excitement that is provided by few things in life; again in any generation, it was a fascinating, and most magnificent."

And so it has gone, with superlatives, world-wide recognition and accolade for two incomparable musicians, David Oistrakh and Sviatoslav Richter. The present recording is the result of their charted independent courses in the art of interpretation, yet as this recording will attest, their combined, innate sense of musicianship has been the basis for a performance which will be a historic document of their total artistry.

**SVIATOSLAV  
RICHTER**  
(piano)

(piano)

Volume 11 Number 2 March 2006

**FRANCK:  
SONATA FOR VIOLIN AND  
PIANO IN A MAJOR**

- 1. Allegretto ben moderato
  - 2. Allegro
  - 3. Recitative—fantasie (Ben moderato)
  - 4. Allegretto poco mosso

Jean Franck (1822-1890) dedicated his Violin Sonata to his fellow Belgian artist Eugène Ysaye, who took part in its first public performance at Brussels in 1887 during a festival of the composer's music. Although Franck had become a French citizen and settled in Paris where he was organist at the church of Sainte-Catherine and professor of organ at the Conservatoire, his native Belgian

**Flowering in the Isle**  
*François introduces a Melancholy-Mesmer. In the third movement, there is a free exchange of subjects prepared respectively by the violin and piano through a kind of dialogue. With astonishing skill, Franck orders up an unusual key signature of C minor, G major, the following movement's key signature, and a C major minor. The rich melodic line of this movement links it with the preceding Sonata.*

Page Two

**BRAHMS:**  
SONATA NO. 3 FOR VIOLIN &  
PIANO IN D MINOR, Op. 108

- I. Allegro
  - II. Adagio
  - III. Un poco presto e con sentimento
  - IV. Presto agitato

Hohenberg (1833-1897) began his Third Sonata in 1886 when he was fifty-three and completed it in 1888. It is dedicated to Hans von Bülow, the noted German pianist and conductor, who dubbed him "the third S. of music" (the other two being

The Sonatas consist of a bethed scheme, departing from the *Præludium* and *Sonatas*. The Sonatas are based on the *Fasti* and *Second Series* (Op. 75, in G major and Op. 76, in C major). A *Recit.* characterized by a spirit of passion and underlying pathos, drives the movement, and, characteristically, it is divided into two parts, each having a power as any conceivable quartet or sextet.

The first movement, *Reverent Allegro*, is unique in that entire development consists of a single section. The *Adagio* is a tonic pedal in the cello, the tempo at the outset is broad, though flowing. The crescendo of the pedal is not required since the same emphasis and tension in the single notes of the violin will suffice. The *Allegro* is a rhythmic section, the *Adagio* preceding it, requires a extremely difficult development of the long dominant pedal by distributing the weight among melodic with its counterpart across both strings. The piano then takes over, the *Adagio* is repeated, the *Allegro* is again developed, and finally where the violin begins a high E for a bar before climbing down the scale.

The Allegro is the crowning movement with its superb, grandly-concise riffs for the violin on the G string extending over twenty-four bars. The rhythmic and melodic artistry displayed here is achieved with surprising economy.

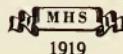
The Scherzo of the third movement ranges from F-sharp minor to F major and almost elides in design. The whole movement is built up from a motif of three notes, heard first in the piano in octaves, then illustrated by rainbow-like card sequences. In a letter to the conductor, Clara Schumann wrote of this

After the first movement, "I loved very much indeed the third movement which describes a beautiful girl sweetly frolicking with her lover—then suddenly in the middle of the scene she drops dead. It all, a flash of deep passion, only to make way for sweet dalliance once more."

is in the Finale. Presto agitato, the Sonate returns to symbolic dimensions: powerful senso-rondo and the dramatic conflict reaches its grand, tragic climax.

The Third Sonata reveals a reflective side. His form is longer and more complex, a rugged virility, a powerful, massive weightiness and a rich texture. The movement is a sonata-allegro, but it is also a rondo, and it is extremely aspherical, other unusual of what he had accomplished. He sought assistance from his friends, Jochens, Bollow and, of course, Max Schenker, yet it was mainly with reference to that he adjusted the Third Sonata to his style of publication. The first edition of the score was published by the publisher of the magazine "Die Freie Presse" in Berlin, and it was edited by Alfred Rethelius. The original print, that summarizes the effectiveness of Dvořák's Sonate, "What a wonderfully beautiful thing you have once more given us," marvelled the way everything was interconnected.

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SONATA No.14 IN C SHARP MINOR, Op. 27-3

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第19番 光明(リミット)のソナタ

第20番 光輝(リミット)のソナタ

Recording: Beethoven Hall, Musashino College of Music, Tokyo May 30/31 1976

Engineering: Masao Hayashi Produced by Tamako Hashimoto

Photo: Miki Takagi



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## The Pete King Chorale

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1966-Michelle

1965-The Shadow Of Your Smile

1964-Hello Dolly

1963-The Days Of Wine And Roses

1967-It's Only Make Believe

1970-Let Me Be Your Baby

1970-The Days Of Wine And Roses

1970-Hello Dolly



# 10 Years Of Grammy Award Winning Songs

## Pete King Chorale



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### Side One

Up, Up And Away

What Kind Of Fool Am I

BMI 1:00

Hello Dolly

ASCAP 2:08

Days Of Wine And Roses

ASCAP 2:22

Theme From Exodus

ASCAP 2:43

### Side Two

The Shadow Of Your Smile

ASCAP 2:02

Volaré

ASCAP 2:06

Michelle

BMI 2:58

The Battle Of New Orleans

BMI 2:53

Moon River

ASCAP 3:37

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**All I Need Is A Girl**  
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SIDE ONE  
DON'T LET ME GO ■ ALL I NEED IS A GIRL ■ BY THE TIME I GET TO PHOENIX  
LITTLE GREEN APPLES ■ DIDN'T WE ■ ALMOST CLOSE TO YOU

## SIDE TWO

THE LOOK OF LOVE ■ CAN'T TAKE MY EYES OFF YOU ■ ALL YOUR LAUGHTER  
THIS IS MY LIFE ■ McARTHUR PARK ■ TIME AFTER TIME

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and "Almost Close To You",  
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RCA  
GOLD SEAL

Peter Racine Fricker

# Symphony no. I

Louisville Orchestra

Robert Whitney



Peter Racine Fricker (1920- )  
 Symphony no. 1 Opus 9  
 Robert Whitney conducting the Louisville Orchestra

I Alla breve  
 II Adagio con molta passione  
 III Moderato - Allegro  
 IV Tableau and Dance

Peter Racine Fricker was born in London on September 5, 1920. He was educated at St. Paul's School, London, and then entered the Royal College of Music, where his main studies were composition and Organ. From 1940 to 1946 he was in the Royal Air Force, serving in England and in India. After the war, he resumed his composition studies with Matyas Seiber, the Hungarian composer and student of Kodály, who had lived in England since 1935. The first of Fricker's works to be heard widely were the Wind Quintet (*Clement's Prize*, 1947), the First String Quartet, and the First Symphony (Koussevitsky Award, 1949). Since then he has composed three more symphonies, an oratorio, *The Story of Judah*, a piano concerto, a violin concerto, a piano concerto, a viola concerto, and a number of chamber works; he has also written two radio operas, and music for ballet and film.

He was Director of Music of Merton College in London from 1962 to 1964, and Professor of Composition at the Royal College of Music. He was also active in committee work, notably with the Composer's Guild of Great Britain, the Arts Council of Great Britain, the British Broadcasting Corporation, and the Royal Philharmonic Society. He joined the faculty of the University of California at Santa Barbara in September 1964. His awards include an Honorary Doctorate from Leeds University, the Freedom of the City of London, and the Order of Merit of the Federal Government of West Germany.

**Notes by the composer**

My First Symphony was written in 1948 and 1949. It was preceded by a Wind Quintet, Opus 5, Three Sonnets of Cecco Angiolieri da Siena, Two Tenors and Seven Instruments, Opus 7, and the First String Quartet, Opus 8 – and of course a number of student works, now withdrawn. The Symphony was first performed at the Cheltenham Festival of 1950, and shortly after that in Hamburg, Brussels and Australia.

Like many composers before me, I relied on tradition in many ways in a formal, large-scale work early in my career. I was 28, but nearly six years had been spent in uniform.) The orchestra is a normal large one, with the addition of harp and piano; I have omitted these instruments in my three later symphonies. There are four movements, with the slow movement in second place, and a scherzo-type movement in third.

The first movement is a sonata-allegro, with the usual formal structure: presentation of material, its discussion, and a shortened recapitulation. The opening section uses a kind of moto-like theme with a rising third and a falling seventh – this section gives the impression of being a slow introduction to the rest of the movement, but this is deceptive. The metronome mark remains the same throughout the exposition, but the note values in the second section are eighth and sixteenth notes, instead of the quarter notes or longer of the opening. The development, after a quiet start, is for the most part a continuation of the first section ideas, with elaborate fugato. The quiet coda is finally dominated by a "moto" type figure.

The slow movement is in an arch form, rising to a big climax over an insistent rhythmic figure in the brass. The two main ideas are heard at the opening of the movement: a rising and falling figure in the strings, and an oboe solo, repeated on the clarinet.

The third movement Tableau and Dance, is in scherzo and trio form, with the opening Tableau, rather static in rhythm, appearing again to link the trio to the return of the Dance, and also to form the coda.

The finale, Moderato – Allegro, can best be described as a condensed sonata-allegro. After the introduction, there are three main ideas: a wispy and fleeting atmospheric section, a broader theme introduced by the violin, and a canonic section for the high first and second violins, supported by a cross-rhythm ostinato. There is no separate development; the recapitulation is also the development, with the theme from the Moderato appearing as well, particularly at the beginning of the coda.

Peter Racine Fricker.

*argo*

# VAUGHAN WILLIAMS

Fantasia on Christmas Carols - O Clap Your Hands

Lord, Thou Hast Been Our Refuge

O Taste and See

Antiphon

PartSongs



# VAUGHAN WILLIAMS: CHORAL WORKS

## Fantasia on Christmas Carols – O Clap Your Hands – Lord, Thou Hast Been Our Refuge – O Taste and See – Antiphon – Partsongs

### Side One

1. FANTASIA ON CHRISTMAS CAROLS – Hervey Alan (bass-baritone) Choir of King's College, Cambridge and London Symphony Orchestra, directed by Sir David Willcocks. ▶ 1962 3.02  
 2. TWO ENGLISH CAROL SONGS – WILLOW SONG (Othello) and O MISTRESS MINE (Twelfth Night) – Choir of King's College, Cambridge, directed by Sir David Willcocks. ▶ 1960 3.03  
 3. THE TURTLE DOVE – Lindsay Heather (baritone) Choir of King's College, Cambridge, directed by Sir David Willcocks. ▶ 1960 3.13  
 4. THREE SHAKESPEARE SONGS – Choir of King's College, Cambridge, directed by Sir David Willcocks. ▶ 1960 6.43

### Side ONE

- FANTASIA ON CHRISTMAS CAROLS:*  
 This is a fantasia on three carols. The truth of God, the God of love, therefore don't turn me from your door. As God hearken all – both rich and poor, the first things which I will relate. Is this God who made me create. Then after this was God's own choice to shape them both in Paradise. Then came the serpent, and he tempted Eve, and she did eat. And they did eat, which was a sin. And thus their run did begin. But, had them not been created in the image of God, they would not have run so far to earthly ways. Till God the Lord did interpose. And so a promised saviour was born. That would recompense us by his son Come, let us sing of him. O come, let us sing of him. Christ our saviour. Christ our blessed Saviour was born in Christmas day. O we sing the comfort and solace of joy.  
 Christ our blessed Saviour now in the manger lies.  
 O we sing the comfort and solace of joy.  
 The Blessed Virgin Mary unto the Lord did pray –  
 O we sing the comfort and solace of joy.  
 On Christmas night all Christians sing. To hear the news the angels bring.  
 Here of great joy news of great mirth. News of our saviour's birth –  
 Whereof the world is not worthy. Let us then health come to plane.  
 Angels and men with joy may sing. All for to see the new-born King.  
 God's Son is born in Bethlehem.  
 Out of darkness we have light. When makes the angels sing this night,  
 Rightly to sing the birth of Christ.  
 From out of dark ness we have light. Who brings the angels sing this night,  
 God bless our general. We have both fear and mirth –  
 And here we sing the comfort and solace of joy.  
 Glory to God and to men. Both how and ever-more Amen.

### 2. TWO ELIZABETHAN PART-SONGS

- (The Willow Song) (Ophelia)  
 The poor soul sat sighing by a woodland stream,  
 Sing all a green willow.  
 Her hand on her breast, her head on her knee,  
 Sing all a green willow.  
 The poor soul sat sighing by a woodland stream,  
 And murmur'd of her meat,  
 Sing all a green willow, willow, willow.  
 Her hand on her breast, her head on her knee,  
 Soften'd the storm,  
 Sing all a green willow, willow, willow.  
 Sing all a green willow must be my garland

Rerecorded by kind permission of Stainer & Bell

### 3. THE TURTLE DOVE

- Fare you well, my deer, I must be gone.  
 And leave you for a while.  
 If ever I return, I'll come again.  
 Though I ram from thousand miles.  
 So far thou art my bony lies.  
 So far thou art my bony lies.  
 But never will I prove false to the bonny lass I love.  
 That's the way the will o' wisp goes.  
 The will o' wisp will never run dry, my dear.  
 Nor the rocks never meet with the sun;

Rerecorded by kind permission of Stainer & Bell (1923)

### Side Two

1. WASSAIL SONG – Elizabethan Singers conducted by Louis Halsey. ▶ 1966 2.35  
 2. BUSHES AND BRIARS – Elizabethan Singers conducted by Louis Halsey. ▶ 1966 3.14  
 3. DOWN AMONG THE DEAD MEN – Elizabethan Singers conducted by Louis Halsey. ▶ 1966 1.51  
 4. ANTIPOHON (from FIVE MYSTICAL SONGS) – Choir of St. George's Chapel, Windsor, directed by Dr. Sidney Campbell, with John Porter (organ). ▶ 1973 3.22  
 5. LORD, THOU HAST BEEN OUR REFUGE – Choir of St. John's College, Cambridge directed by George Guest, with Peter Owen (trumpet) and Brian Russell (organ). ▶ 1963 7.56  
 6. O TASTE AND SEE – Choir of St. Michael's College, Tenbury, directed by Lucian Nethsingha. ▶ 1965 1.36  
 7. O CLAP YOUR HANDS – Choir of St. John's College, Cambridge and the London Brass Players directed by George Guest, with Jonathan Bielby (organ). ▶ 1967 2.42

### Side Two

But I never will prove false to the bonny lass I love.  
 Till I am dead, and buried, O ye my friends,  
 O yonder dells sit that little turtle dove.  
 He darts at an onion high tree,  
 A mighty wind bloweth, and the little dove is gone.  
 As I will for ever three.

### 4. THREE SHAKESPEARE SONGS

- (Fall, fairies! (The Tempest))  
 Full fathom five the father lies  
 Of old robust, and tall am I.  
 Those are pearls that were his eyes,  
 Nothing of that fond dash, fare,  
 But dimples, and a wrinkle, and a sweat,  
 Into something rich and strange,  
 Deep-breath'd, drowsy, rousing, ring his knell,  
 Ding-Dong, Hark! now hear them! Ding-Dong, bell!

(The Cloud-capp'd Towers (The Tempest))

- The cloud-capp'd towers, the  
 Ground-swept vales, the steepy sides,  
 The solemn temples, the great globe itself,

Are all one, all meet, all one;  
 All that lives and breathes, and moves, shall dissolve,  
 And like an insatiable papant, fade;

Lest a naked chance. We are such stuff,  
 As dreams are made on, and our little life is rounded with a sleep.

SLOTH (Twelfth Night)

- Wassail, wassail, all over town!  
 Our tost it, wassail, and we are all a-brown,  
 Our tost it, wassail, and we are all a-brown,  
 With the wassailing-well we'll drink to thee

Rerecorded by kind permission of Oxford University Press.

### BUSHES AND BRIARS

- Through bushes and through briars, Oh! late I look my way,  
 All for to hear the small birds sing, And the lambs do skip and play.  
 Every morn I have been waiting for the coming of the May,  
 Sometimes I am unison, And troubled in my mind, Sometimes I think I'll  
 go to bed, and sometimes I'll go to bed, And if I should go to my love, My love will say nay,  
 If I should go to my brother, They won't let me again.

Rerecorded by kind permission of Novello & Co. Ltd. (1921)

### 3. DOWN AMONG THE DEAD MEN

- Hear'st thou to the King, and a lassing peacock?  
 Come let us drink while we have breath,  
 For there's no drinking after death.  
 And the King is dead, and he'll never rise again.  
 Down among the dead men let him lie

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### 4. ANTIPOHON

(from FIVE MYSTICAL SONGS)

Let us sing every corner sing,

My God and King –

The heavens are not too high,

The earth is not too low,

Let us sing every corner sing,

My God and King –

The earth is not too low,

Let us sing every corner sing,

My God and King –

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# JOEL GREY THE GRAND TOUR



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Music and lyrics by JERRY HERMAN Book by MICHAEL STEWART and MARK BRAMBLE Directed by GERALD FREEDMAN





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MHS 912142A



# This One's for Blanton



Duke Ellington, *Piano*

Ray Brown, *Bass*

MHS STEREO 912142A  
Also Available on Cassette MHC 312142Y

# This One's for Blanton

SIDE 1

1. Do Nothin' Till You Hear from Me (Ellington/Russell)
2. Pitter Patter Patter (Ellington)
3. Things Ain't What They Used to Be (Ellington/Persons)
4. Sophisticated Lady (Ellington/Parris/Mills)
5. See See Rider (Mo Rainey)

SIDE 2

Fragmented Suite for Piano and Bass (Ellington/Brown)

1. First Movement
2. Second Movement
3. Third Movement
4. Fourth Movement

Duke Ellington, Piano  
Ray Brown, Bass

Years ago when I was very young, and just beginning my love affair with jazz, I used to hang out with Nat Cole and Lee Young, Lester's drummer-brother. From time to time we had an addition to our small group hangouts: Jimmy Blanton. At that time Duke's band was performing in Los Angeles, and we would go down to the "Jazz Jump for Joy," and I used to see a great deal of Jimmy in those days. Then he became ill, and suddenly he was too late and it was over.

Years later, I met Duke's drummer, Red Norvo, who was also a good back-up guy by another of the JATP (Carmen) guys, who, together, were playing bass when my regular right didn't show; it was the beginning of an enduring, meaningful relationship. For years thereafter I tried to get Duke to hire Jimmy again, but the Carmine family Blanton dues but the logistics, or perhaps the ethics, as they say, never never never right. Finally, I managed towards the end of 1972, that Duke was in Vegas, so I took this session with Ray. All of us, at the conclusion of the session, were proud of it. I think, too, that Blanton would have liked it as well.

Norman Granz

Liberating an instrument from its own structural limitations is one of the most profound feats any musician can perform. Attempting, something never done before obviously requires artistic courage, as well as a brilliant technique to attempt it with. But above all else it requires a sense of musicality. And here, in this recording, it is practicable by all the history of music shows two ways in which the imagination is often stimulated. In the formal world the pattern is usually that of a questing instrumentalist or instrument-music who presents his questing to the public. In the other, more spontaneous, who took one look at an improved model of a woodwind instrument dreamed up by a friend and promptly composed the celebrated *Clarinet Concerto*. Or DeMasi, who was so taken with the implications of a new instrument he invented that he became one of the century, that his *Dances sacree et profane* were the outcome.

In the jazz process is different, the key man being, the virtuoso instrumentalist who can see for himself a kind of a path different from the one he has traveled. Coleman Hawkins, for instance, delivered the saxophone once and for all from its early vaudville slap-comic roots. Lame Lamont established forever the principle that the electric guitar could be a serious instrument. And T-Bone Walker, and Charlie Christian, although not quite the first electric-guitar player, was the first electric-guitar player to perceive that the accent of amplification had raised the instrument to the status of a full-blown performance.

But there can be no question that the most spectacular rescue act

in this entire history of jazz was the one performed over 40 years ago by a technician named Jimmy Blanton, who, before he died in the summer of 1942, had altered the status of the double bass beyond retraction. In every Blanton's idea was so simple as to be almost laughable, and yet the sound of the string bass is cut in place. But as simple as the sound sounded, it was in effect a practical literally meant a revolution in thinking, and playing. This meant, in fact, creating a whole new language in a historical context where the instrument's sound, its keyboard-like qualities plus the decidedly limited technical command of most all its practitioners, had been the dominant limiting question.

In less than two years with Duke Ellington's band, Blanton had proved himself a man slaying bears, and the very fact that today everything he did in the way of bass solos is taken for granted by player and listener alike is proof of the completeness of his success. It is only those revolutions which never succeed, never become the norm, that are remembered. Duke's band recorded many fine recordings over made. Blanton showed that until his arrival nobody had really played the string bass like it before: "Jazz the Bear," in which he ingeniously and masterfully conducts a duel with the whole of the rest of the Ellington band. Consider, too, the way he handles the double role of soloist and rhythmic spouse above all: "Pitter Patter" and "JB Blues," where he and Duke dispense with everyone else and play a duet that is a masterpiece of rhythmic interplay on record. By the time he returned to California in fact he had become calous at the shockingly premature age of 21, Blanton had truly made himself immortal.

Last year, I heard another bassist, hardly older than Blanton, developed the precision still further, by recording pieces like "The Sissoy Hat" and "Two Bass Hit" with Dizzy Gillespie, performances which may have outshined the superb Carmine family Blanton. But to establish himself as the most outstanding instrumentalist of his kind, and there is something absolutely unique in the wheel coming full circle for Duke Ellington, who, having first presented the totally unknown Blanton to the public, had made himself the identical musical situation with Blanton's true self.

Duke Ellington, for many years the most understated piano virtuoso in jazz, was also the supreme master of providing cushions for other artists. He was the first to realize that the piano was not the place for "Doin' Ain't What They Used to Be." The opening of "Do Nothing Till You Hear from Me" (perhaps there is a moral obligation to call it by its earlier name of "Concerto in C") since it was under that description that Duke first heard it, has a certain air of the inevitable, of a different kind, where Duke appears to be the solist, but in fact is merely among the bare bones of the melody while the bass slugs and jolts him in a way that would have shocked Jimmy Blanton's soul.

As far as the piano goes, Duke's piano is the place to go for the sonata the starkly romantic entry, unrehearsed and sound unexpected, in "Sophisticated Lady," are more than enough to send the mind wandering. And the piano is the place to go for a home concept like a coda piano can be led over the years into the most subtle of variations, where, it appears Ellington alone is able to stroll without getting himself hopelessly lost. To think of such things in the middle of a track like "JB Blues" would be a terrible thought because it would detract from the fine precision with which Ray Brown plays the famous descending seventh chords in the melody, the perfect curve of his plausando, as occurs down, in the fourth and fifth bars of the solo. And the piano is the place to go for a piece of Thomas Edison, distractions are unimportant. This is one recording to be played over and over again, for a different reason each time.

Benny Green

It is not often that I get a chance to express my thoughts or feelings about a record I've played on. So this is first time that I absolutely insisted that I have my say. This is not a review of the contents, but what I feel you should know regarding the hows and whys from my stand point.

First and foremost, the two reasons I began to play the bass were Duke Ellington and Jimmy Blanton. Both is on this recording, and the other is the one to whom it is dedicated. I can remember clearly, as a young boy, standing outside a neighborhood bar, listening to "Things Ain't What They Used to Be" and the first thing that came to mind was the last two bass notes. I was playing piano at the time, but I was continually fascinated by the bass. It seemed to be the heartbeat of the music. When Duke Ellington recorded it was lucky not only to be in a neighborhood where they had Duke Ellington records on the jukebox, but lucky that my folks bought the same records. When I began playing bass and started practicing with the records, I found that I could play them with a lot of feeling and emotion, but you could hear the bass clearly. This took up ten salient points. Every time I would hear to record the bass, Blanton could play it like no end before. It is so familiar that way that if you read a review of a performance or a recording, and it says that the bass player is fatigued or plays some good solo he will get special merit, but if he just lays down some good time, with a good sound and good intonation, he may not even be mentioned. You know, when you want to see if someone is dead, you don't have to look at their face, you just have to look at the pile of people that happened to same music. Ellington and Blanton may only happen a short time, but the things they did as duo, or the Hodges Big Eight, or the whole Ellington Orchestra, were my total inspiration.

After Blanton's untimely death and in the years following, I had the desire to play all of those same things with that band. However, after meeting up with Harry Gilpinson and Bird Bud and Max, and then meeting up with Ray Brown and Eddie Harris, I decided that I wanted to start on to other tracks. In the fall of 1972, Norman Granz called me and said, "I want you to go to Las Vegas in a couple weeks to do a show with Duke and all the things Blanton and Duke did together." From that point on, the desire began to return. It had been over 35 years since I stood outside those bars listening to those sound.

Duke Ellington is gone now, and though he left many things for a lot of people, I am grateful a little more. In fact, much, much more.

Ray Brown

Timings

Side 1: 5:30, 3:00, 3:56, 5:24, 3:04/20:54  
Side 2: 4:47, 3:07, 3:35, 4:56/18:25

Editions (cf. ASCAP):  
Side 1: Ellington/Music Corp & Herman Music Corp, No. 2 Robbins Music Corp, No. 3 Tempo Music Inc, No. 4 Mills Music Co, No. 5 MCA Music Side 2: Phillips Publishing Co

Recorded December 5, 1973, United Recording, Las Vegas, Nevada

Produced by Norman Granz

Engineered by Jim Winkler, United Recording Corp.

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Label Design: Jim Winkler, United Recording Number: 87-74219B

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Music and lyrics by Duke Ellington and Billy Strayhorn

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**TCHAIKOVSKY**  
Concerto in D  
**FRITZ REINER / CHICAGO SYMPHONY**  
**MENDELSSOHN**  
Concerto in E Minor  
**CHARLES MUNCH / BOSTON SYMPHONY**



**RCA**  
AHP1-4567 STEREO  
**RED SEAL**

**Produced by John Pfeiffer**

**Recording Engineer: Lewis Layton**

(Tchaikovsky)  
Recorded in Orchestra Hall, Chicago, April 19, 1957

**Recording Engineer: John Crawford**

(Mendelssohn)  
Recorded in Symphony Hall, Boston,  
February 23, 25, 1959

**Remastering Engineer: Edwin Begley**

Half-speed disc mastering: John Koopman



## HEIFETZ

**Tchaikovsky/Concerto in D, Op. 35** | **Fritz Reiner/Chicago Symphony**  
**Mendelssohn/Concerto in E Minor, Op. 64** | **Charles Munch/Boston Symphony**

When in the spring of 1878 Tchaikovsky completed his violin concerto, he dedicated it and presented it to Leopold Auer, who was perhaps the most noted virtuoso and certainly the greatest teacher of his time, but Auer pronounced it unplayable—so terrifying were its difficulties—and even Joseph Kotek, who had advised the composer on technical matters in the writing of the solo part, showed no desire to play it in public. In despair Tchaikovsky withdrew the concerto.

Nearly four years passed without a performance. Then another Russian violinist, Adolf Brodsky, defied its perils and played it in Vienna (December 4, 1881). "It is wonderfully beautiful," he wrote the composer. "One can play it again and again and never be bored, and this is a most important circumstance for the conquering of its difficulties. The work had at last been heard, but success was not immediate. The audience hissed loudly, and eight of the ten reviews were 'extremely slashing.' That phrase is certainly not too strong for the withering blast from the notorious critic Eduard Hanslick. In his now famous review he cruelly abused the concerto, stating, among other things, that 'the violin is no longer played; it is yanked about, it is torn asunder, it is beaten black and blue,' and that the work 'brings to us for the first time the horrid idea that there may be music that stinks in the ear.'

But the concerto made its way around the world and to the forefront of the repertoire, even Auer eventually played it, and—perhaps more important—he introduced it to the young prodigy of whom he was so proud: Jascha Heifetz.

There is no need to discuss this incandescent music analytically. It is not, and is not intended to be, a projection of the profound and passionate feelings of a Beethoven, the calculated dramatics or Olympian heights of a

Brahms, though to be sure it is passionate, dramatic—at moments—full of sentiment and, in the most precise sense, philosophical. Its purpose, quite legitimately, is to exploit—in and against a setting of voluptuous orchestral splendor—the ultimate tonal and technical resources of the violin. And it succeeds.

It is impossible to dissociate Tchaikovsky's music from the folk music of his country, just as it was impossible and undesirable for the composer to dissociate himself from the Russian *melos*. Nevertheless, its influence is filtered through the mind and spirit of an urban, sophisticated artist; the resultant flavor is delicately touched with escholat rather than with the earthier flavor of garlic.

Melancholy, sometimes progressing to abysmal depths, is another quality of Tchaikovsky's music so frequent as to be characteristic, but one finds little of it here. In the *Canzonetta* there is sometimes a wistfulness, but it is certainly not sad, nor persistent, though it is clearly Russian and typically Tchaikovsky. And in the final movement the solitary flame of the solo violin sets off a conflagration of tone over rhythms of healthy violence and impetuous drive. One is convinced that the solo violin and the orchestra, alone or together, can do no more.

Mendelssohn's E minor violin concerto, which has been called the most perfect ever written, was composed for Ferdinand David, one of the finest German violinists of the early 19th century—Joachim was among his pupils. Mendelssohn admired David's playing and had had him appointed concertmaster of the Gewandhaus Orchestra in Leipzig, which he had taken over in 1835 and which he made one of the finest ensembles in Europe. David, in turn, admired Mendelssohn's music and urged him to write a concerto for him.

In a letter dated July 30, 1838, the composer wrote to David, "I should like to write a violin concerto for you next

winter. One in E minor is running in my head, and the beginning does not leave me in peace." Mendelssohn started actual work on the concerto but then had to lay it aside in favor of more pressing things; however, David kept at him. "It is nice of you to press me for a violin concerto," wrote the composer from Hochheim the following year. "... I have a few propitious days here, I'll bring you something. But the task is not an easy one. You want it to be brilliant, and how does such a one as I do this? The whole of the first solo is to be for the E string!" David continued to coax Mendelssohn and to serve as an invaluable technical guide until the score was finished, September 16, 1844. It was first played at a Gewandhaus concert, March 13, 1845, with David as soloist and Niels Gade conducting.

The concerto is Mendelssohn at his best. From first to last it is a polished and beautiful lyric expression and is one of the most completely "violinistic" works in the concerto repertoire. Every bar of it "sounds"; every effect comes off. There is no break between movements, even the first-movement cadence, while a soliloquy of beguiling eloquence, being less an episode than an integral part of the whole. The concerto is one continuous line moving from the breadth and passion of the Allegro through the dreamlike calm and mystery of the Andante to the sprightly vigor of the finale. To the very end supreme exclamation and supreme refinement go hand in hand.

At his very first concert in Russia, Heifetz played the Mendelssohn concerto, and he now owns the instrument on which David played the premiere: the priceless Guernierus dated 1742 and called the "David Guernierus." It was the violin Heifetz used for this recording of the E minor concerto.

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# RICHTER

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BRAHMS  
CONCERTO No. 2 in B-flat, Op.83  
Sviatoslav

# RICHTER

Pianist  
Chicago Symphony/Erich Leinsdorf  
Conductor

WHEN Sviatoslav Richter walked on the stage of Orchestra Hall for his American debut with the Chicago Symphony Orchestra—the date was Saturday night, October 15, 1960, and worth keeping—there was widely suspected of being the dark horse in the pianistic race. When a tauntly mesmerized audience started to shout a split second before the orchestra and Erich Leinsdorf put a crashing period to Brahms' Concerto in B-Flat, just that many more people knew that he belongs to the winner's circle with the great pianists of all time.

Within two days later Richter returned to Orchestra Hall to make his first American recording; nothing was changed, but it was amplified. To the audience reaction, "What a pianist!" was added the orchestra's accolade, "What a pro!"

This double-barreled triumph was no mere sensation. Richter's name and fame have gone indelibly into the echoes of an auditorium that has heard them all. A virtuoso technician, a brilliant musician with a probing mind as intuitive as informed, he is an incandescent artist.

Since the Soviet stage door opened to the western world, touring Russian virtuosos have been telling us, "Wait until you hear Richter." It is hard for globe-trotting Americans to understand that wrench, the total dislocation it must have been for Richter, who had never outside the Soviet orbit only for a brief trip to Finland, to take ship to America at the invitation of impresario S. Hurok and come on to Chicago after a brief stopover in New York. Or to find when he arrived that Fritz Reiner, the orchestra's renowned permanent conductor, was hospitalized and unable to conduct. It was only at the last moment that Mr. Leinsdorf worked himself free of Metropolitan Opéra rehearsals long enough to take police escort to the airport and rush to the rescue.

At the concert Richter walked onstage in the mounting tension that catastrophes the big ones who don't snap under it. Tall, sweet-faced, with a tonsured soubre of reddish hair, out he came, hands held limply before him. He looked gentle as a lamb about to be devoured by the Brahmsian beast. Until he began to play. Then his hands grew larger; they were steel or chiton as he chose.

And out of him poured the Brahms Series of a listening lifetime. It was all things to the music. It had the great searing passages, the fance, gnarled roots, the gossamer texture, the shadow play, the slashing brilliance, the deep song crashing over the indescribable pull of undertow. Once the ovation broke, curtain calls were insatiable. It

was a kind of pandemonium, and no one who experienced it can be quite the same again, at least about the Brahms Second Concerto.

When Richter began the recording session two days later he had changed pianos. They say he likes to be surprised, even shocked, by them. So the sympathetic Steinway of the concert had given way to the No. 33 favored by other pianistic greats. It had been moved into Orchestra Hall at 5:30 in the morning. The tuner was on hand at 6. Richter was prepared to be a little later, but not much.

A man who knows calls recording sessions "the torture chamber." It could be true. No producer goes to give fourth-dimension participation. No assurance that a minor blur, or even a major mishap, will be swept aside and forgotten in the surge of great performance. A blur means a retake. The pianist may have played the trifles of his life, only to have a faint bloop elsewhere mar the take. Or the oboe, the horn, the cello—anyone who had just signed with silent relief at a pitifully successful put in its place. Such are recording sessions. No one complains. They stop, confer the voice from outer space numbers the take, and they start again. This is where you separate the men from the boys.

At the first stop for playback the stage elevator made off with No. 33 and returned with Richter's concert choice, but tuner Richter received it as one recovers lost love. The piano played the better, he played, tapping inexhaustible resources of strength in that deceptive relaxation. The piano began to sing like one bewitched. The orchestra men looked at each other, and each other, with love and pride. At every repeated passage things went even more freshly than before—with Richter leaping up with Marceau enthusiasm to illustrate. Suddenly the whole thing meshed in the kind of performance recording engineers must pray for as before a shrine. The formidable, man-killing scherzo went off in one virtuous sweep as in the blessed concert hall.

They say that never before had Richter recorded in less than three days' time. Yet out of this joyful, joyous one-day session came something for the ages. In the end the orchestra was applauding Richter and Richter was applauding the orchestra, and Leinsdorf, speaking German to the one and English to the other, and sometimes getting his languages mixed, was applauding them all. There are times when a recording session begins in a torture chamber and ends in a bell.

—CLAUDIA CASSIDY

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# MATTIE JOHNSON AND THE STARS OF FAITH

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SPECIAL



## "MORE TIME TO PRAY"

# MATTIE JOHNSON AND THE STARS OF FAITH

OF WASHINGTON, D.C.

Since this group began their career in the District of Columbia, eight years ago, Mattie Johnson and The Stars of Faith have appeared in churches, concert halls and auditoriums all over the United States and Canada, spreading the gospel in song. They have won awards "galore," being nominated as the "1 Female Group by the Radio Music Hall, Washington, D.C. and as the Outstanding Female Group of the Year by several organizations and societies as well. The group was also the recipient of the Outstanding Group of the Year Award by the Gospel Music Academy, Inc. (which is the highest award offered by this organization).

Mattie Johnson — writer, arranger and lead vocalist of the group is a very ardent worker, in the field of gospel, a very spirit-filled individual and a true warrior possessing a very humble and modest attitude that has won the respect and love of singers and laymen alike. Mattie is blessed with a voice that can electrify any audience. She has a range that can allow her to switch gears from very beautiful soprano tones to fantastic growls and squalls. A "dynamite spiritual sparkplug" best describes this sister of the gospel. Mattie is a member of the St. Anne Pentecostal Church, Washington, D.C.

The team of Mattie Johnson and The Stars of Faith is managed by Mrs. Martha Taylor, affectionately known as "Momma Taylor." Mrs. Taylor is the founder and organizer of this group and the mother of Mattie and Frances. A native of Aiken, South Carolina, Mrs. Taylor, who believes firmly in prayer, often quotes, "a group that prays together, stays together." Singing alto with the group, she adds a true touch of quality. Mrs. Taylor is a member of Second New St. Paul Baptist Church, Washington, D.C.

Ms. Frances Taylor, a native of Aiken, South Carolina and a beautiful personality, sings a driving tenor with the group. She is a member of the Park Road Community Church, Washington, D.C.

Ms. Linda Tyson, a very energetic individual who really gives moving force to the group as she bellows out her evocative lyrical soprano tones is a native of Newport News, Virginia, and a member of the Mt. Airy Baptist Church of Washington.

Ms. Debra Gambill, who hails from Galax, Virginia, sings a magnificent mezzo-soprano, allowing her to fill in any necessary voice. Debra is a member of the St. Jude Baptist Church of Washington, D.C.

Clarence Beckwith, pianist for the group, is a native of Wilson, North Carolina. He has played for several groups in his hometown of Wilson and the District of Columbia. He is a member of the Word of God Baptist Church of Washington, D.C.

This album offers to the listener what may be termed as "true gospel in its fullness," yet it also projects a sound of "today" as well. Listen to this album, and I am certain that you will agree that Mattie Johnson and The Stars of Faith are definitely gospel artists in their own right. This their first album is the result of many prayers, dedication and superb talents thus making it a great contribution to the world of gospel music.

—ROLAND A. JOYNER  
Executive Director  
The Gospel Music Academy, Inc.

STEREO

## "More Time To Pray"

### SIDE ONE

- 1—HELP ME LORD  
(R. Joyner)—3:06  
Loko Music (BMI)
- 2—GOD'S GIVING  
(M. Johnson)—3:58  
Loko Music (BMI)
- 3—JESUS IS MY ONLY FRIEND  
(Public Domain)—2:25
- 4—ALL GOD'S CHILDREN GOT SHOES  
(Public Domain)—2:05

### SIDE TWO

- 1—I NEED YOU JESUS  
(R. Joyner)—2:45  
Loko Music (BMI)
- 2—IT'S IN MY HEART  
(Public Domain)—2:20
- 3—MORE TIME TO PRAY  
(Public Domain)—2:42
- 4—I SHALL BE FREE  
(R. Stuart/B.C. Mabry)—3:59  
Loko Music (BMI)
- 5—GOD IS NEVER WITHOUT  
A WITNESS  
(R. Joyner)—2:12  
Loko Music (BMI)

Produced by  
FRED McGRIFF

This album is dedicated to  
MR. and MRS. RAYMOND TAYLOR  
whose faith, patience, love and many  
sacrifices made this album possible.

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PERSONNEL: Mattie Johnson and The Stars of Faith; Clarence Beckwith, Roland Joyner, piano; Robert Graham, drums; Ralph S. Hodnett, bass guitar; Lloyd Moore, lead guitar; H. Carlton, organist.

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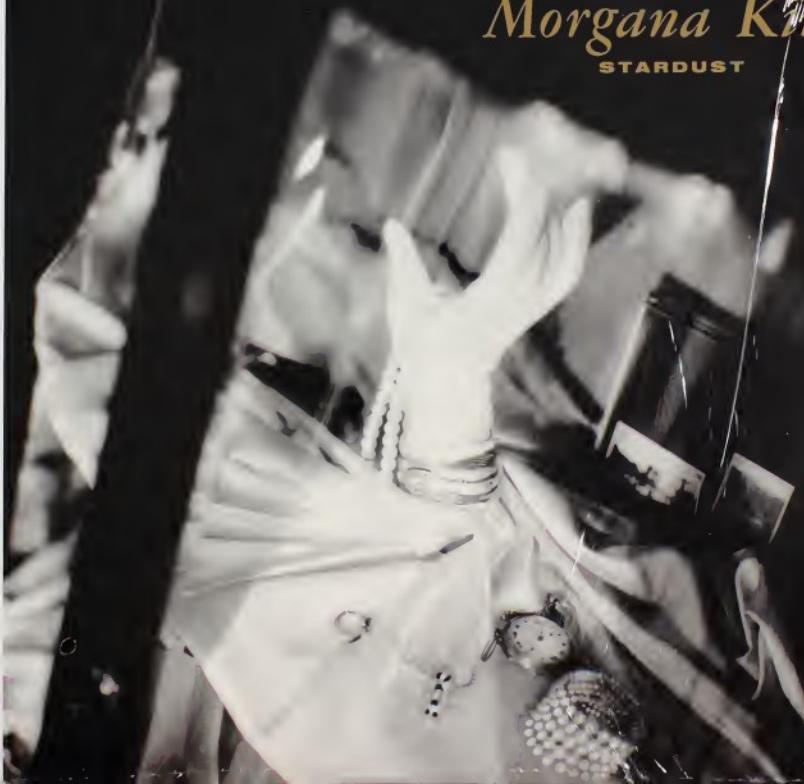
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（価格）「17.99」

# モーガナ・キング/スター・ダスト

# Morgana King

STARDUST



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STARDUST



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1. On Green Dolphin Street
2. Stardust
3. Like Someone In Love
4. Gone With The Wind
5. I Remember You

SIDE TWO

1. I Only Have Eyes For You
2. Someone To Watch Over Me
3. The More I See You
4. Don't Worry 'Bout Me
5. I Can't Get Started

PERSONNEL

MORGANA KING:Vocals STEVEN LASPINI:Drums BILLY TAYLOR:Piano JOHN KAYE:Perussion PHIL WOODS:Alto Saxophone

Recorded to SONY PCM 1624 Digital Two Track at Celebrities Recording, New York City, October 30, 1986

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*Morgana King*

**STARDUST**



EMI



Schubert

# Die Zwillingsbrüder

The Twin Brothers

Helen Donath · Nicolai Gedda · Kurt Moll  
Dietrich Fischer-Dieskau

Chorus & Orchestra of the Bavarian State Opera, Munich  
Wolfgang Sawallisch



# Die Zwillingsschwestern

Helen Donath · Nicolai Gedda · Kurt Moll  
Dietrich Fischer-Dieskau

Chorus & Orchestra of the Bavarian State Opera, Munich  
Wolfgang Sawallisch

Opera in One Act. Libretto by Georg von Hofmann.  
Dialogue arr. Gisela Schunk

## The Cast

**The Mayor**  
Lieschen, his daughter  
**Anton**  
The Magistrate  
**Franz Spiess**  
Friedrich Spiess

KURT MOLL, bass

HELEN DONATH, soprano

NICOLAI GEDDA, tenor

HANS-JOACHIM GALLUS, bass

DIETRICH FISCHER-DIESKAU, baritone

## SIDE ONE

### Overture

No. 1 *Verglüht sind die Sterne*

Introduction: Anton and Chorus

No. 2 *Vor dem Busen möge blühen*

Duet: Anton and Lieschen

No. 3 *Wie du mag' wohl immer Kind mich nennen*

Lieschen's aria

No. 4 *Mag es stimmen, dommern, blitzen*

Franz's aria

No. 5 *Zu rechtf. Zeit bin ich gekommen*

Quarrel: Lieschen, Anton, Franz and the Mayor

### SIDE TWO

No. 6 *Liebe treue Muttererde*

Friedrich's aria

No. 7 *Mehr will ich gehirnen*

Duet: Lieschen and Anton

No. 8 *Wagen Sie Ihr Wort zu brechen?*

Terziet: Lieschen, Anton and Franz

No. 9 *Da du, führst ihr wer Gericht*

Quarrel: Lieschen, Anton, Franz, the Magistrate and Choirmen

No. 10 *Die Brüder haben sich gefunden*

Concluding Chorus

Only a decisive success in the theatre could bring wealth and fame to a composer. That was the rule until well into the nineteenth century, especially in opera-crazy Vienna. That is why Franz Schubert, who had written his first symphonies and his first operas, ("Singspiel") (operas with set pieces and spoken lines), dances, farces, music for plays and song inlays — although they, in the final analysis, were foreign to his nature. He set to music the "Zwillingsschwestern" by Kotzebue, a German comedy of play and opera with alternating songs and spoken dialogue) by Goethe and Farces comédies by Kotzebue, weak librettos of friends and writings written for parties or occasions, romantic verses by his mother, and even some ballads and songs from French comedies. Literally a pile of dramatic scores, fragments and sketches heaped up between 1814 and 1827. Until the very last Schubert thought that he could force success on the stage. The

surest way, he felt, was to adjust to the taste of the time and make concessions to the public's taste by writing to the taste of the time and instrumental compositions. Not one of his dramatic compositions proved lasting; the texts were always alone responsible.

Around 1820, when Schubert felt the pressure of the free-lance musician's precarious situation especially strongly, piled up work after work for the stage, that attractive target which held him in his grip. The date of the premiere of the "Zwillingsschwestern" is unknown, but the completion date noted on the score reads 19 January 1819 — Schubert wrote an overture and ten musical numbers for a one-act farce entitled "Die Zwillingsschwestern" (The Twin Sisters). The libretto was borrowed from the French comedy "Les Deux Valentines" (The Two Valentines) by George E. von Hofmann, the Secretary (dramaturg) of the "Theater am Kärntnertor", who was an experienced theater practitioner and who, a little later, was also to contribute to the success of the famous "Die Zauberflöte". In this play "Die Zauberharfe" (The Magic Harp). Collaboration with Hofmann was brought about by Johann Michael Vogl who was the first style-setting interpreter of Schubert's songs and was a member of the Kärntnertor ensemble. Schubert's score and the original Vienna delayed the premiere. The opera houses fell over one, another trying to stage as many Rossini operas as possible. Hence, the Kärntnertor could not give the premiere. "Zwillingsschwestern" in first performance was on 14 June 1820. Vogl was cast as the two twins Friedrich and Franz. The work received seven performances; in other words, it was a moderate success. It remained unpublished for a long time; the piano score did not appear until 1852, the orchestra score not until quite a time later.

The libretto of the "Zwillingsschwestern" is based on the Singspiel that had been in vogue since the time of Weigle, Gayrozé and Wenzel Müller: easy-to-grasp melodies, song-like arias, romantically tinged choruses, short forms and light, transparent orchestrations. The directly related Maggiourt — overture — begins in C major. After a few measures it draws comparison with Schubert's fifth symphony of 1816, while the second subject and the richly modulating development section point toward the realm of the "Trout" quintet which was composed at the same time. In the middle section, through dissonant harmonic progressions, rhythmic finesse and careful scoring (wind instruments) Schubert attempted to introduce new colors into the musical pattern of the Singspiel. The action draws its life from the comic situations of the farce and the comic farce as well as at the Volkstheater in Vienna: Friedrich and Franz are portrayed by the same班子. Vogl, the initiator of the work, thus had a barbara role written for himself. The alternating appearance of the two brothers in the scenes between Lieschen and Anton, into painful straits until finally the C major finale clears the air and the two brothers are reunited. The melody in Lieschen's aria "Der Vater mag wohl mich nennen" or "Wie du mag' wohl immer Kind mich nennen" is typical of the emotional world of the "Schöne Müllerin". Franz's first song (No. 4) still follows in the steps of Gluck and Cherubini. The overture and the first scene are in the style of the Classical style. The highly expressive introductory chorus in B flat major already displays the melancholy gracefulness of the music to "Rosamünde". Characteristically, the reflecting passages — especially the arias No. 3 and No. 6 — are worked out with utmost care. In these passages that express the lyrical Schubert, the composer of emotional conditions rather than of dramatic actions.

## The Plot

**Introduction** (No. 1): With the serenade "Verglüht sind die Sterne, der Morgen graut", Anton wakes Lieschen on her eighteenth birthday, the long awaited day of their betrothal. Joyfully, Lieschen runs to Anton and gives him a bright bouquet of flowers and joins him in the love duet (No. 2) "Vor dem Busen möge blühen, was die Liebe dir verleiht".

The betrothal of the two lovers has had to wait until this day because Lieschen's father, just after her birth, had promised to wed his daughter to Franz. Spiess (Franz returned to his home village from the French Foreign Legion within eighteen years).

Lieschen sings of an awakening feeling of love in her aria (No. 3) "Wie du mag' wohl immer Kind mich nennen, ich weiss, dass ich kein Kind mehr bin".

But calamity is already on its way in the form of Franz Spiess. A hard-boiled, Foreign Legionnaire confronts us in his aria (No. 4) "Mag es stürmen, donnern, blitzen" — This legionnaire insists on the rightness of the mother's entreaties to save him; it is determined to marry Lieschen.

**Quarrel** (No. 5): Triumphantly, Franz sings "Zur rechten Zeit bin ich gekommen"! Now and then the lovers Lieschen and Anton vow: "Im Sturme lasst uns mutig stehn", and Lieschen's father ponders: "Wer wird es mit der Mutter geben". Angry, Franz goes off to the town hall to get his wife and godmother has been deposited eighteen years before as Lieschen's dowry.

Lieschen and her father are already back home when a second legionnaire appears on the scene. It is Friedrich Spiess, Franz Spiess's twin brother who recently died. Fate has brought him back to his hometown to help his wife and godmother. He greets his home village with the aria (No. 6) "Liebe, teure Muttererde, sieh, dein Kind, es kehrt zurück."

Coming out of the door of his house the father's father is astounded to find Spiess a completely changed man, not suspecting that he is the son of his brother. It is surely the most favourable moment to persuade Herr Spiess to change his mind. Lieschen tries it herself. With tender words of affection she begs for — and receives — his consent to her marriage with Anton. For Friedrich Spiess, however, it is a difficult decision. He has just as confusing as the dowry that the magistrate forces him to accept and that his now increased to 1,200 thalers forces because of the interest accrued.

Friedrich asks the magistrate to his office to sign the receipt for the money, whereupon Lieschen and Anton happily sing their duet (No. 7) "Nur dir will ich gehören".

Their happiness gives way to sorrow. Herr Spiess again insists on his marriage! In the following trio (No. 8) he attempts to separate the lovers by force. In vain. Everyone now thinks Spiess is crazy. The magistrate, however, is not so easily put off. Lieschen's father is no longer willing to accept him as his son-in-law or that the villagers fall upon the wildly gesticulating Franz Spiess and drag him out of court — the quintet and chorus (No. 9) "Packs ihn, fahrt ihn in Götzens!"

Father and daughter bring a sigh of relief. Suddenly, Herr Spiess is again standing there before them ...

Finally the puzzle is solved: both of the twin brothers have come back home. In the end they fall into each other's arms just as do Lieschen and Anton. So then the "happy ending" is sung: "Die Brüder haben sich gefunden, die Liebenden vereint, geliebt sie nun Trausalia".

note © KARL SCHUMANN, 1975

translation by E. D. Eichols

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*Review not to be published before issue Nov. 27!*

SCHUBERT "DIE ZWILLINGSBRÜDER", D.647  
(Libretto by von Hofmann)

## Overture

No.1: Intro: Verglühet sind die Störne

No.2: Duot: Vor dem Busch wüge blühen

No.3: Aria: Der Vater mag wohl immer Kind nennen

No.4: Aria: Mag es stürmen, donnern, blitzen

No.5: Quartet: Zu rechter Zeit bin ich gekommen

NICOLAI GEDDA, HELEN DONATH, DIETRICH FISCHER-DIESKAU, KURT MOLL  
CHORUS OF THE BAVARIAN STATE OPERA, MUNICH

(Chorus Master: Wolfgang Baumgart)

BAVARIAN STATE OPERA ORCHESTRA, MUNICH  
conducted by WOLFGANG SAWALLISCH - Sung in German

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## SCHUBERT

"DIE ZWILLINGSBRÜDER", D.647

(Libretto by von Hofmann)

No.6: Aria: Wiebe vroue Muttererde

No.7: Duot: Nur dir will ich gehören

No.8: Trio: Wegen Sio Ihr Wort zu brechen?

No.9: Quintet: Packt ihn führt ihn vor Gericht

No.10: Chorus: Die Brüder haben sich gefunden

DIETRICH FISCHER-DIESKAU, HELEN DONATH, NICOLAI GEDDA,  
KURT MOLL, HANS-JOACHIM GALLUS.

CHORUS OF THE BAVARIAN STATE OPERA, MUNICH

(Chorus Master: Wolfgang Baumgart)

BAVARIAN STATE OPERA ORCHESTRA, MUNICH  
conducted by WOLFGANG SAWALLISCH - Sung in German

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*Final Copy: Nov 19*

SCHUBERT  
 "DIE ZWILLINGSBRÜDER", D. 647  
 (Libretto by von Hoffmann)

Sung in German

CAST

|                             |                            |
|-----------------------------|----------------------------|
| The Mayor.                  | KURT MOLL - Bass           |
| Lieschen; his daughter..... | HELEN DONATH .. Soprano    |
| Anton.                      | NICOLAI GEDDA - Tenor      |
| The Magistrate.             | HANS-JOACHIM GALLUS - Bass |
| Franz Spiess )              | DIETRICH FISCHER-DIESKAU - |
| Friedrich Spiess)"          | Baritone                   |

CHORUS OF THE BAVARIAN STATE OPERA, MUNICH  
 (Chorus Master: Wolfgang Baumgart)

BAVARIAN STATE OPERA ORCHESTRA, MUNICH  
 conducted by WOLFGANG SAWALLISCH

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|          | 4 HURRAHS WITH YELLING AND WHISTLING    | 37  |
|          | 5 RIFLE SHOTS WITH RICOCHET             | 26  |
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### HOW TO USE THIS RECORD AND SOUND EFFECTS IN YOUR PRODUCTIONS

This recording has been pressed under the most stringent technical procedures using pure virgin vinyl in order to provide maximum quality, performance and long life as well, of course, as excellent reproduction characteristics within the audible range of 60 Hz through 20,000 Hz. While you need give the record only ordinary care, we suggest the following:

- Do not play the recording with a worn stylus
- Do not let dust accumulate on the record
- Handle the record by the edges whenever possible
- Always use the sleeve provided when storing the record.
- Always store your recordings vertically not horizontally
- Never wipe the surface of the record with anything except products made for this purpose.

SOUND EFFECTS from the "MAJOR" collection are authentic sound effects. All have been recorded from life onto the finest audio tape. None that could in any way be recorded live have been artificially produced. Using the most professional "state of the art" equipment, any equalization necessary has been done to insure that the sound effects on this recording when played by you corresponds to the manner in which the sound effect is heard by the human ear. Sound Effects, being unique in themselves and essential in productions of every type, should be used by the producer with the following in mind:

- The sound effects on this recording, unlike other sound effect series, have been produced especially for the professional with NO EXTRANEOUS NOISE. Each Sound Effect is alone on each band. You may wish to mix effects for a total spontaneous effect. This is facilitated by "Dead grooves" before each selection. Re-recording each effect onto tape and mixing becomes much easier by "Backing" the recording on the turntable one turn or so before playback. The effect is transferred then "at speed" clearly, with no "needle drop" distortion and the sound effect is evenly transposed. Mixing from tape then becomes simply a procedure of multiple playback onto a master tape.
- You will note that most sound effects in this series have no echo or "reverb" of any kind. This was done purposefully so that you, the user, might add whatever echo you wish when and when you want it. Under certain circumstances and conditions you may want to do this thereby giving your soundtrack a different dimension.
- Another "trick" of sound effects is the ability to be very flexible when used creatively. By speeding up or slowing down your turntable you can actually "make up" sound effects from other sound effects. While mostly it is a trial and error approach, oftentimes you can obtain surprising results. Re-recording onto tape and playing the sound effects in reverse is another "Special Effect" type of sound you can create. Many popular science fiction and "supernatural" effects are created this way.

For those involved in professional audio and visual work, such as Radio, Television, Films, Industrial and Educational AV, please inquire about the Valentino Inc. Inc. or other production tools such as the MAJOR PRODUCTION MUSIC LIBRARY, the VIDEOSTOCKSHOTS LIBRARY and a complete service for AUDIO and VIDEO recording and duplication.

Valentino Inc.

**Valentino, inc.**

151 W. 46th ST. NEW YORK, N.Y. 10001

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*Major  
records*

ANS-1

Fred Johnson

Fresh Revival



Anointed  
records

**Produced by Pearl Johnson**

Recorded at 21st Century Spectrum Recording Studio  
Birmingham, Alabama

**SIDE ONE**

*I LOVE HIM SO  
TO PROVE YOUR LOVE FOR CHRIST  
WHERE'S THE LOVE  
BLESSED JESUS  
WE STILL HAVE A WAY'S TO GO  
DON'T BLAME JESUS*

**SIDE TWO**

*ROYAL TELEPHONE  
WHEN THE SAINTS GO MARCHING IN  
I BOWED ON MY KNEES AND CRIED HOLY  
GLORY TO HIS NAME  
I'M ON THE BATTLEFIELD*

In a time when "Madison Avenue Christianity" is at its peak of exploitation of the gospel message in word and song, God has provided a man with a ministry and message "fresh" none other than Fred Johnson.

The message is fresh . . .  
it is received daily in prayer.

The ministry is fresh . . .  
because it is Heaven sent.

The music and songs are refreshing . . .  
they have the touch of God.

Fred is known by many as "Mr. Gospel Excitement" and that is exactly who he is! But, when you know him personally as I have for several years, you will have to agree that he is Christianity personified. His message and songs have blessed multiplied millions throughout the world. Fred is loved by one and all wherever he goes; and, you too, will love him. Receive him into your home and let him bless you.

Pastor Terry Kirk  
Bethel Assembly of God  
Baltimore, Maryland

# LA VIE PARISIENNE

BANDE  
ORIGINALE  
DU FILM





MICHEL ARDAN

## présente

un film de CHRISTIAN-JAQUE

# LA VIE PARISIENNE

d'après l'œuvre célèbre de **JACQUES OFFENBACH**

Livret de **MEILHAC** et **HALEVY**

#### Avec par ordre alphabétique

BERNARD ALANE  
EVELYNE BUYLE  
JEAN-PIERRE DARRAS  
JACQUES JOUANNEAU  
DANY SAVAL

**GEORGES AMINEL** **JACQUES B.**  
**CLAUDETTE COLLAS** **GÉRARD C.**  
**CHRISTIAN OUVALAIX** **JACQUES O.**  
**JACQUES LAGRAS** **MARTINE S.**  
**CLAUDE VERNET** Secrétaire de la Comédie Française

JACQUES BALUTIN  
GÉRARD CROCE  
JACQUES DYNAM  
MARTINE SARCEY

Adaptation et musiques additionnelles PIERRE PORTE  
Adaptation et Textes additionnels JACQUES EMMANUEL

Édition Musicale PEMA MUSIC  
Production GEORGES BACRI  
Chorégraphie JEAN GUELIS

Co-production BELLES RIVES - S.F.P. avec la participation de BAVARIA Atelier

RCA

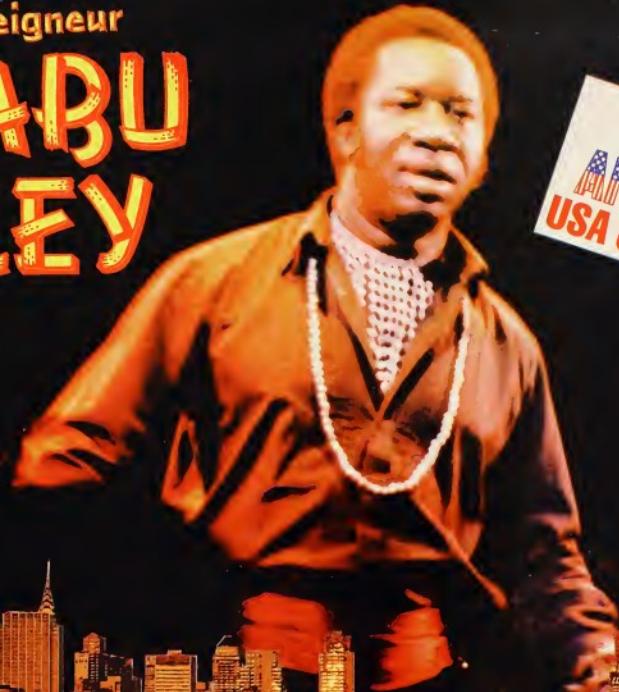
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GENIDIA

Seigneur

# T.A.B.U LEY



Une Explosion... Une Conquête... Une Consécration : Vedette Mondiale

# Sieur TABU LEY

**EN DIRECT DE YOLA  
AVEC L'ORCHESTRE  
AFRISA INTERNATIONAL**

**FACE A**  
**NZOTO NA NGAI SE MOKO OYO**  
(Tabu Ley)

**NTUA BWANGA**  
(Dimo Vangu)

**FACE B**

**AFRICA NOW**  
(Tabu Ley)

**I NEED YOU**  
(Tabu Ley)

Production et Edition : Genidia  
Direction artistique : Tabu Ley  
Direction technique : Mamood  
Management : Mekanisi "Modero"  
Photos : Mekanisi "Modero"  
Conception et maquette : Ley et Bazakana Bayette

Recording : Peter Ley

Mixing : Peter Ley - Sergeant

Studio : Quadra-sonic Sound System Inc.  
Manhattan, New York City.

Distribution :

Sonodisc, Paris (France)

Shanachie, New Jersey (USA)

Polygram, Nairobi (Afrique de l'Est)

Doscel, Kinshasa (Zaire)

Exécution :

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Adresses commerciales :



Phone 202-487-8200

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222 KINSHASA (R. du ZAIRE)



P 1984 GENIDIA



Ley, micro balafoué en main, fait chanter le public de "Yola" (New York) !!



Visite à la "Maison Blanche" Washington, D.C.



"Rocherettes", à l'assaut du public, à Boston



A Los Angeles, Ley a surpris les Américains.



Dialogue Ley - public à Montréal Canada



Le duo Ley-M'bilia salut le public de Vancouver en conquérant.



A Dallas (Texas), Ley danse, le public bouge !



Tabu Ley assailli par la presse, à Toronto

*Un succès fou, fou... et fou en Amérique !  
Inarrachable, mystérieux et mystique.  
Le Seigneur Tabu Ley a pulvérisé le record  
des productions et de succès qu'aucun africain n'a jamais réalisé  
à ce jour aux U.S.A. et au Canada.*

STEREO/AIR-10076

# THE SENSATIONAL SUNSET JUBILAIRE



I'M GOING AWAY

**SIDE A**

I'm Going Away 5:52  
 (Luther Barnes/I.A.M. Pub., BMG)

Lead Vocal: Luther Barnes

Oh Lord, Stop By Here 4:30  
 (Public Domain, Arranged by Luther Barnes/I.A.M. Pub., BMG)

Lead Vocal: Luther Barnes

You Don't Know How Blessed You Are 4:24  
 (Luther Barnes/I.A.M. Pub., BMG)

Lead Vocal: Luther Barnes

What He's Done For Me 3:24  
 (Public Domain, Arranged by Luther Barnes/I.A.M. Pub., BMG)

Lead Vocal: Luther Barnes

**Vocals**

Luther Barnes  
 Roy Barnes  
 Haywood Barnes  
 William Barnes  
 William Popes

**Musicians**

Samuel Barnes...Guitar, Organ, Synthesizer  
 Marvin Barnes...Piano, Fender Rhodes  
 Luther Barnes...Piano, Synthesizer  
 Roy Barnes...Bass  
 Donald Barnes...Drums  
 Sherod Barnes...Guitar  
 Wayne Battle...Percussions

**Additional Background Vocals and Handclaps**

Martha Barnes, Samuel Barnes, Melvin Barnes, Wayne Battle

**Special Thanks To**

Our Reverent Father: With You, All Things Are Possible  
 Ron Freeman; You gave us the opportunity to be heard  
 Rev. F.C. Barnes & Rev. Janice Brown, Our Pastor & Assistant Pastor  
 The Rev. Fred and Holly Church Family, Every Mouth  
 Rev. Thomas L. Walker; You started all of this, thanks.  
 Aliza, Herb Lance, Rev. Larry, Jimmy, Gion, Tom Wright, Tom Recal, Felix Morton,  
 Martha Barnes and Wayne Battle; We Love You All.

**Management**

Haywood Barnes  
 (979) 442-6460

**Other Great Albums by The Sensational Sunset Jubilaires**

ARI-1035 Take Jesus For Mine  
 ARI-1052 God Gave Us All He Had



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**SIDE B**

He's Able 5:10  
 (Luther Barnes/I.A.M. Pub., BMG)

Lead Vocal: Luther Barnes

(Benedict Glenn/Baptist Music)

Jesus, That's His Name

(Benedict Glenn/Baptist Music)

Just Keep On Praying 3:00

(Public Domain, Arranged by Luther Barnes/I.A.M. Pub., BMG)

We've Come This Far By Faith 5:10

(Public Domain, Arranged by Luther Barnes/I.A.M. Pub., BMG)

Lead Vocal: Luther Barnes

\*1984 All Songs Published by  
 International Atlantic Music Company, BMI  
 except "Jesus, That's His Name".

Mattie Moss Clark Presents

Kenneth  
Ward  
& The  
Central  
Illinois  
Mass Choir



SOUND OF  
GOSPEL RECORDS

## Side One

**LOVE OF JESUS (5:40)**

(Kenneth Ward)

**EVERYTHINGS ALRIGHT (5:41)**

(Kenneth Ward)

**KEEP ME EVERYDAY (4:32)**

(Kenneth Ward)

**DANGER (4:43)**

(Kenneth Ward)

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# Kenneth Ward

## & The Central Illinois Mass Choir

To all listening, the Central Illinois Mass Choir is grateful to God to be able to share the sweet message of the gospel with you. We pray that through each song, God himself will minister to each of your needs, and give you the joy and consolation of knowing with us that we all can make it to the promised land. Keep pressing, and know that you can make it.

## Side Two

**GIVE HIM GLORY (8:04)**

(Kenneth Ward)

**LORD LET ME HEAR FROM HEAVEN (9:27)**

(Ellerisita "Twinkie" Clark)



Produced by: Jeffery Hunt and Kenneth Ward  
 Director: Kenneth Ward  
 Executive Producer: Armes Beladrian



To all the Pastors and churches who came together in unity to make this possible, our love goes out to you.

**LEAD VOCALS:** Brenda Jefferson, Ruby Ware, Tim Criss, Tammy Evans, Spencer Gibson, Lynn Washington, Burl Henderson, Mattie Moss Clark, and Kenneth Ward.

Recorded live at the Peoria Civic Center, Peoria, Illinois, October 23, 1982.

©1983 Nine/Sound of Gospel Records, Inc., Detroit, MI.

Special thanks to: Dr. (Mama) Clark, "Twinkie" and The Clark Sisters.



Mixed at PAC 3 Recording Studios, Dearborn, Michigan

Photography by: Gerald Lanier

Album Coordination: Hazel Hollenquest

Album Layout & Design by: Dennis Loren



Sound of Gospel Records  
 24361 Greenfield, Suite 301  
 Southfield, Michigan 48075  
 (313) 559-1956





Digitally Mastered Recording



Side One

**DEADLY LOVE  
RANK + FILE  
DREAMS**

Side Two

**A HOUSE DEFILED  
SOMETHING'S WRONG**

Arranged and Produced by Mind's i.

**André Follot**

Fretted and Fretless Bass, Voice

**Dave Goodrich**  
Drums, Percussion, Voice

**Lenny Stearns**  
Voice, 6 and 12 string guitars

■

Engineered by Bill Plummer  
Mixed by Bill Plummer and Kevin Morales  
at Central Studio, Silver Spring, Md.

Cover art and concept by Dave Goodrich  
Jacket Design by Mind's i  
Graphics by Paula Fenner

*Courtesy thanks to everyone—  
Friends and family,  
who helped support and inspire this record.*

For Mind's i information, write:

P.O. Box 6808 Arlington,  
Virginia 22206-0808

**BBTB**  
records

BT 1001

# TODAY'S POP HITS

Played and Sung by the

"IN" GROUP

STEREO

22  
HITS



2 RECORD SET

STEREO

# TODAY'S POP HITS

5 20  
GOODWILL  
1.00



- INSTANT KARMA
- ABC
- VENUS
- SPIRIT IN THE SKY
- BRIDGE OVER TROUBLED WATER
- THE RAPPER
- RUBBERNECKIN'
- HE AIN'T HEAVY, HE'S MY BROTHER
- UP THE LADDER TO THE ROOF
- MA BELLE AMIE
- OH HAPPY DAY
- SCARBOROUGH FAYRE
- EASY COME, EASY GO
- LOVE GROWS
- I WANT YOU BACK
- HEY THERE LONELY GIRL
- DON'T CRY DADDY
- RAINY NIGHT IN GEORGIA
- THANK YOU (FALLETIN' ME BE MICE ELF AGIN)
- LET IT BE
- HOUSE OF THE RISING SUN
- SOMETHING'S BURNING

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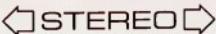
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# STRANGE COUNTRY

---

# BILLY STRANGE





Everest stereo records may be played with excellent results on  
any modern mono player with a lightweight pick-up. Whether  
played mono or stereo, long life and full stereo fidelity are assured.

2080



# STRANGE COUNTRY

# BILLY STRANGE

## Side A

|                                    |      |
|------------------------------------|------|
| 1. DON'T THINK TWICE, IT'S ALRIGHT | 2:43 |
| 2. GUITAR COUNTRY                  | 2:10 |
| 3. ALLENTOWN JAIL                  | 2:19 |
| 4. STRANGE COUNTRY                 | 3:18 |
| 5. DOESN'T ANYBODY<br>KNOW MY NAME | 2:36 |

## Side B

|                          |      |
|--------------------------|------|
| 1. DADDY ROLL 'EM        | 3:05 |
| 2. SING HALLELUJAH       | 2:40 |
| 3. GREEN, GREEN          | 2:02 |
| 4. STRANGER IN YOUR TOWN | 2:35 |
| 5. SANGAREE              | 2:12 |

Born in Long Beach, California, Billy's original career as a "country picker" started at the age of seven on his father's radio show. He has been featured with Clifftie Stone, the "Grand Ole Opry" and a procession of other country-oriented radio and T.V. programs, including two years as featured guitarist and vocalist on the Coast-To-Coast Tennessee Ernie T.V. Series.

Through the years he has graduated to the ranks of the top recording musicians in Hollywood and is currently arranging for Dean Martin, Nancy Sinatra and many other record stars.

But true to the old saying, "You can take the boy out of the country but you can't take the country out of the boy." Billy will gladly acknowledge that he is a "hillbilly at heart."

**FLIGHT**

of

the

D H ◊ < B V S

ON *JAZZICAL*  
RECORDS

# Chris Phoebus

virtuoso cum laude

SIDE 1

**ILL FATED**

(C. PHOEBUS)

**BLUE LIGHTS**

(G.G. GRYCE)

**JAMIE**

(C. PHOEBUS)



Dedicated to my Father, who worked so hard to give me music lessons...

Chris Phoebus

**CHRIS PHOEBUS QUARTET:**

Chris Phoebus: Guitar

Mike Comiskey: Rhythm Guitar

Tom Sayek: Drums

Bob Marriar: Bass

Produced and Engineered by

Dan Babich and Jim Lomovitch

For A M S. Studio, New Jersey

## Chris Phoebus Quartet

ON **JAZZICAL**  
RECORDS

Having met Chris about four years ago as a fellow teacher at Lou Rose Studios (Edison, New Jersey) I have both admired and respected his talents as a teacher, but more so as a fine jazz player. His time is impeccable and in general he is a swinger. Chris is probably one of the most unsung heroes in Jazz, who should have been discovered long ago

—Lenny Hambro 1981

TR 020384

"A CHANGE IN MY LIFE"

**Robert Turner**  
AND THE  
**SILVER HEART SINGERS**  
of Indianapolis Indiana

"LIVE"



With special guest appearances by

**THE STEPHEN COLEMAN CONCERT CHOIR**  
**BURNETTA SLOSS TANNER** and the  
**JORDAN - AIRES**

The Silver Heart Singers are:  
 Terria R. Whifford/Alto  
 Deborah M. Barnett/Soprano, Second  
 Gloria J. Irby/Contralto  
 Diana M. Broadway/Soprano, First  
 Carmella Hardy/Alto  
 M. Elaine Brooks/Keyboards  
 James Allen/Keyboards  
 Robert "Turner" Duckett/Founder, Manager  
 Our Captain  
 The "LORD JESUS CHRIST"



Gospel music is the tool of our existence, and it has stood the test of time, touching our very souls... Singing God's praises for over 22 years, Robert and his Silver Hearts once again, handily lift their voices to the Lord and if you missed their last dynamic album for Tyscot Records, "Hold Out", well then, there's again singing, shouting, dancing, crying, excited, wondering if it would go this far.

Greatly exceeded through the scriptures, reverently and triumphantly, Evangelist Essie Poole tells us, *NOW IS THE TIME* for the faithful, who labor in the vineyards for Jesus and abide by the Word, to receive the promises of God. If you have been blessed by the Silver Hearts, then where, we've come this far, we find no fault, WE FEEL LIKE GOING ON, if you have any doubts, REACH OUT AND TRY JESUS... DON'T LET IT BE TIME, because there are attitudes who can tell you that God WILL NOT CHANGE YOUR LIFE... The Silver Hearts, the *Stephens Coleman Concert Choir* and the *Jordan-Aires Singers* make you feel that the Heavens have opened wide and the angelic choir under the direction of the Lord God Almighty bid the agency to sing until the power of the Holy Ghost comes upon them.

Perhaps one of the greatest moments in my life was when I met Robert and he in turn extended the opportunity of letting me become a friend, a sister in Christ and part of his losing family, Terria, Gloria, Diana, Carmella, M. Elaine, and Alan, who always have a smile on their faces and pray for open doors. This album means a lot to me personally because the songs that are included in it continue to touch me every time I hear them. I personally know they will touch you as well. I feel you will experience the same spiritual joy of the Silver Hearts, *"GOD IS OUR REFUGE"* because *"THEIR ALWAYS LOVE IN CHRIST."*

When the singing commences, a spontaneous eruption of glorious prayer emanates from the lips of the congregation as the Silver Hearts minister their divine voices of traditional gospel music, whatever the position, ministerial or lay, it is a common desire here to make the need in your life for it captures the attention of each and everyone, especially those who are still in sin. I personally thank Dr. Leonard Scott for his vision for bringing in and adding the dimension for the uniqueness of talents to be used in the cause. I am so grateful for being among the minds of the great sisters, Essie, Perry, Vernon and Robert, who have earned their places among the archives of great gospel music writers.

I promise you, you will enjoy this gospel explosion... I DO!!!!

*Barretta Sloss Tanner*  
 Teacher (Academic Division)  
 Gospel Announcer's Guild  
 Gospel Music Workshop of America, Inc.

#### Side 1

1. "A Change In My Life"  
 Soloists - Robert Turner/Terita Whifford/Carmella Hardy  
 written by Robert "Turner" Duckett
2. "God Is My Refuge"  
 Soloist - Robert Turner  
 written by Robert "Turner" Duckett
3. "There's Always Hope In Christ"  
 Soloists - Terita Whifford/Carmella Hardy  
 Narration - Perry Braudax  
 written and produced by Perry Braudax  
 Scott Res Dist. Music/BMI

#### Side 2

1. "We've Come This Far" (We Feel Like Going On)  
 Soloists - Robert Turner/Deborah Barnett/Gloria Irby  
 Composer Unknown  
 Arranged and written by Robert "Turner" Duckett
2. "Reach Out and Try Jesus"  
 Soloist - Robert Turner  
 written by Robert "Turner" Duckett
3. "Now Is The Time"  
 Soloist - Robert Turner  
 Narration - Evangelist Essie Poole  
 written by Robert "Turner" Duckett
4. "Don't Let It Be Too Late"  
 Soloist - M. Elaine Brooks  
 written by M. Elaine Brooks

#### THANK YOU'S!!

Special Thanks to "JESUS"  
 and our FRIENDS  
 Our Gospel Music supporting "family" who  
 shared in this album of Living History of  
 Praises to God

Rev. Dr. Thomas Brown &  
 The Ebenezer Baptist Church Family

Evangelist Essie Poole

Stephen Coleman Concert Choir  
 Burnetta Sloss Tanner and the "Jordan-Aires" Singers

Perry Braudax/Producer/Writer/Organ  
 James Allen/Organ

"Guest Musicians"  
 Stephen Coleman/Organ  
 David Carr/Bass  
 Kenneth Marr/Percussions  
 Roland (Ro Ro) Poindexter/Percussions  
 Bridget Cross/Congos  
 Sheldon "JJ" Majors/Synthesizers

Jim Johnson/WDAO (Dayton, OH)  
 Al Hobbs/WTLC-FM (Indianapolis, IN)  
 Dolores Poindexter/WTLC-FM (Indianapolis, IN)  
 Rev. Dr. Mozel Sanders/WTLC-FM (Indianapolis, IN)  
 Rev. Richard Hunter/WGRFT-FM (Indianapolis, IN)  
 Arlene Manson/WGRFT-FM (Indianapolis, IN)  
 Marvin Brown/WNTX-AM (Indianapolis, IN)

Executive Producer:  
 Dr. Leonard Scott

Produced by:  
 Rickie Clark

Studio:  
 TRC  
 Indianapolis, Indiana

Engineer:  
 Alan Johnson

Mixed by:  
 Rickie Clark  
 Robert Turner  
 Al Hobbs

Master at Lacquer Place:  
 Nashville, Tennessee

Mastered by:  
 Beau Quinn  
 Rickie Clark

TRC Recording Studio — especially Alan Johnson  
 and

Dr. Leonard Scott, Rickie Clark  
 and our TYSCOT FAMILY

This album is dedicated to Minnie Turner  
 (94 years young at the time of this recording)

Manufactured and marketed by Tyscot, Inc.  
 3403 North Ralston Avenue  
 Indianapolis, Indiana 46218  
 (317) 926-6271

Made in U.S.A.

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All songs published by Tyscot, Inc./ASCAP, except where otherwise noted.

Write us for our free catalogue of gospel music on Tyscot Records,  
 "An Experience In Life Changing Music!"

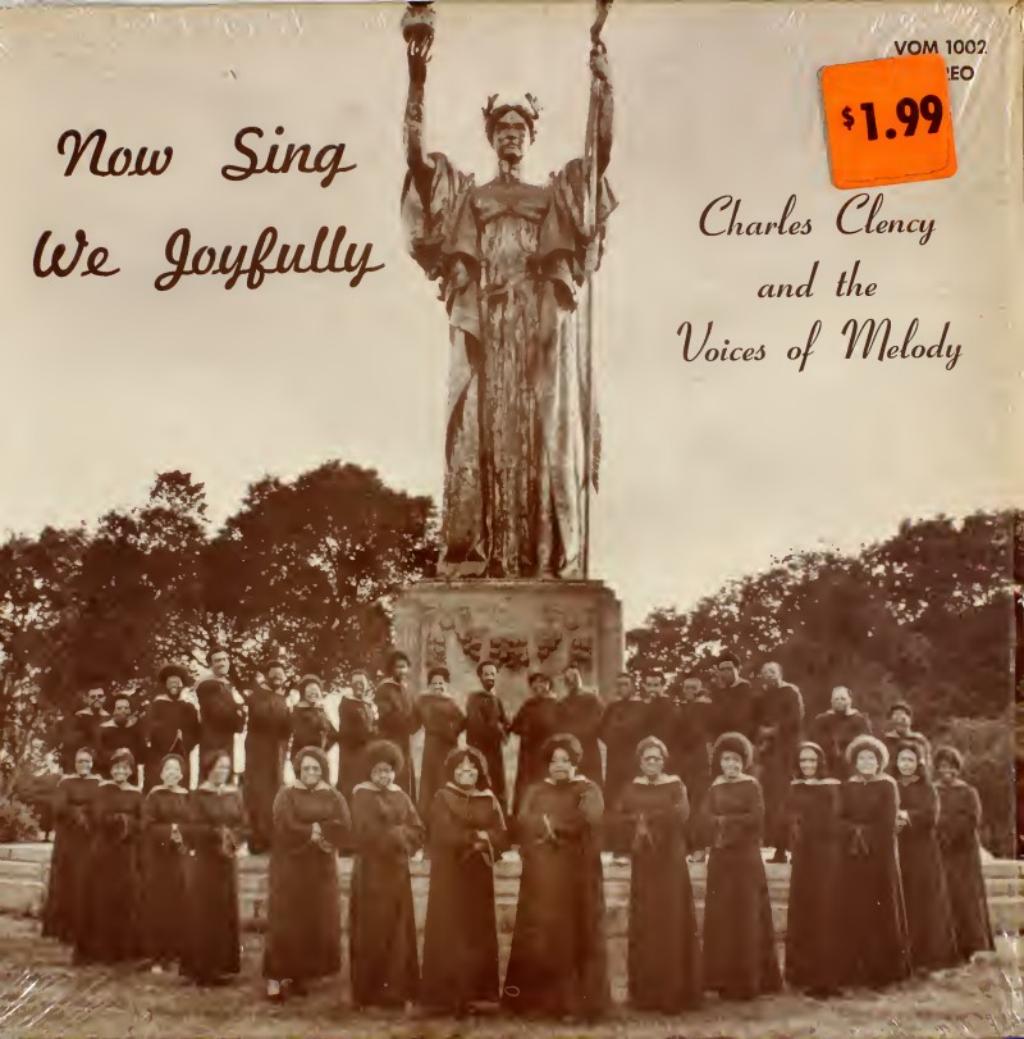
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Now Sing  
We Joyfully

Charles Clancy  
and the  
Voices of Melody





# Now Sing We Joyfully

VOM 1002  
STEREO

Charles Clancy and the Voices of Melody

The VOICES OF MELODY were organized in August, 1962 by Charles Clancy. The choir is a non-profit organization comprised of fifty members whose purpose is to further the ideals and gospel of Christianity through music. Its membership is composed of singers from Chicago and neighboring areas.

The VOICES are perhaps best known for their versatile choral presentation which runs the gamut of sacred music from ancient Renaissance and Baroque times to the present-day stylized arrangements of ballads, hymns, pop gospel and spirituals.

The joyous sound exploding, cascading, and leaping toward new expressions of Gospel Delight — that is the sound of the voices of the Voices of Melody. This dynamic assemblage is a powerful instrument for the praise of God. The exciting group combines outstanding individual talent with a dominant desire for total group integrity.

When one hears the Voices, there can be no doubt that the gift of music is indeed a sublime virtue. Thus for me, to say "sit back" and enjoy "The Voices" would not be accurate — for one cannot remain calm for long as this truly creative and charismatic choir does "It's naturally spiritual thing." I can only say that we are privileged to experience the artistry of this magnificent chorus.

Rev. Henry Hardy  
Pastor,  
Cosmopolitan Community Church

Each generation produces a creative expression that at the same time characterizes the composite uniqueness of the contemporary and senses the need for projecting new dimensions. Charles Clancy and the VOICES OF MELODY is that unique force for our day.

They have taken the best of today's religious sound and having creatively interpreted it, they render a superb expression of sacred music.

Blessed with quality singers, inspired by the mastery of Mr. Clancy, the VOICES OF MELODY are a new star on the horizon.

Reverend Nate Jarrett  
Martin Temple A.M.E.  
Zion Church

For bookings contact:  
Robert McDowell, Business Manager  
6041 S. St. Lawrence  
Chicago, Illinois 60637  
312/667-8745 or 312/955-4918

## SIDE I

|                                |                   |      |
|--------------------------------|-------------------|------|
| NOW SING WE JOYFULLY           | (G. Young)        | 2:00 |
| *HE KNOWS HOW MUCH WE CAN BEAR |                   | 4:17 |
| (P. Hall; R. Martin)           |                   |      |
| Soloist: Ivory Nuckles         |                   |      |
| WE'VE ONLY JUST BEGUN          |                   | 3:21 |
| (R. Williams; P. Nichols)      |                   |      |
| TRUST IN THE LORD              | (L. Furgason)     | 4:21 |
| Soloist: Ann Parker            |                   |      |
| YOU BETTER MIND                | (J. Hairston)     | 2:17 |
| *CLOSE TO THEE                 | (arr. H. Lindsey) | 7:15 |

Total time on Side I 22:31

## SIDE II

|                                  |                          |      |
|----------------------------------|--------------------------|------|
| LORD'S PRAYER                    | (L. Robertson)           | 4:20 |
| *I MAY NEVER PASS THIS WAY AGAIN | (J. Cleveland)           | 4:50 |
| Soloist: Eulaetta Pickett        |                          |      |
| I REALLY LOVE THE LORD           | (L. Roberts)             | 1:30 |
| TRADEWINDS                       | (R. McDonald; W. Salter) | 5:23 |
| Soloist: Gloria Cotton           |                          |      |
| AIN'T GOT TIME TO DIE            | (H. Johnson)             | 2:20 |
| Soloist: Edward Hatchett         |                          |      |
| *I'LL TELL IT                    | (T. Dorsey)              | 4:48 |
| Soloist: Margaret Clemons        |                          |      |

Total time on Side II 23:11

\* Recorded live at Cosmopolitan Community Church

Produced by: Voices of Melody

Charles Clancy, Director, Piano & Organ; George Mays, Asst. Director; Jerome Bell, Assoc. Director; Edward Winston, Piano (He Knows How Much We Can Bear, We've Only Just Begun, Close To Thee, I May Never Pass This Way Again, I'll Tell It); Franz Tyson, Organ (Now Sing We Joyfully, Tradewinds); Donald Alford, Drums; Ed Green, Violin; William Dickerson, Bass Guitar (He knows How Much We Can Bear, I May Never Pass This Way Again); Ed Winbush, Bass Guitar (Tradewinds, Close To Thee, I'll Tell It).

Cover Photograph: William Brown, Jr. Cover Design: William Brown Jr. & Irene James

Recording Engineer: William Brown Jr.

STEREO/AIR-10628

# The Gospel Serenadors



TRY JESUS

# The Gospel Serenadors

## TRY JESUS

**The Gospel Serenadors** are a dynamic, forceful group. Originating in Florence, South Carolina approximately five years ago, these young men emanate the Spirit of God in each of their selections.

They are an exciting, refreshing, and exhilarating addition to the gospel world. This group leaves audiences spiritually fulfilled and well entertained after each of their performances.

Lamar C. Horne, manager and lead singer, is a native of Wadesboro, North Carolina and later, Washington, D.C. He brings expertise to the group from his many associations and affiliations in the gospel world. He has traveled throughout the United States praising the Lord in song.

The group has traveled widely along the eastern coastal states.

The group is composed of Charles and Allen Tyson, natives of Washington, D.C. Charles is the lead guitarist, sings lead and second tenor. Allen is the bass guitarist. Winston and David Lockett are natives of Macon, Georgia. Winston is the first tenor and drummer. David sings baritone.

The philosophy of the group is... "When you do something for God, give it all you've got!"

### SIDE ONE

- TRY JESUS (4:29) - Charles Tyson
- STEAL AWAY (2:57) - Lamar C. Horne
- GLORY, GLORY, HALLELUJAH (2:30) - Lamar C. Horne
- JESUS SAVES (4:09) - Lamar C. Horne
- OLD SHI'L OF ZION (2:42) - Lamar C. Horne

### SIDE TWO

- GIVE A LITTLE (2:52) - Lamar C. Horne
- JO ADAN RIVER (2:54) - Lamar C. Horne
- THANK YOU LORD (4:02) - Charles Tyson
- NEWBORN SOUL (2:17) - Lamar C. Horne
- EVERY HOUR, HELL GIVE YOU POWER (4:01) - Lamar C. Horne

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 ATLANTA, GEORGIA 30318

Bueno

The Shiloh First Missionary

Baptist Church

-Presents-

The Rev. C. L. Carter, Pastor  
and the  
Mass Choir



Just Tell Jesus

## SIDE ONE

*Just Tell Jesus*(Paul L. Baldwin)

Vocalist: Gary Askew

*I Sing Praises*(John P. Kee)

Vocalist: John P. Kee

*Count Your Blessings*(Donnie Graves)

Vocalist: Carolyn Walker

*Revive Us Lord*(Paul L. Baldwin)

Vocalist: Rev. C. L. Carter, Sr. and Paul L. Baldwin

*Trust In The Lord*(Margaret Taylor)

## SIDE TWO

*Are You Washed In The Blood?*(Paul L. Baldwin)

Vocalist: John P. Kee and Tina Morrison

*Crucified*(Paul L. Baldwin)

Vocalist: Lee Ponder, Jr.

*Keep Moving*(Doris Jordan)

Vocalist: Eric Walker and Joyce Hackett

*To God Be The Glory*(Andre Crouch)

Choir Vocals: Paul L. Baldwin

Vocalist: Michael Carter



For Bookings, Concerts, or Workshops  
please contact:

Reverend C. L. Carter, Sr.  
3972 Northwest Dr.  
College Park, GA 30337  
(404)767-6283,(404)241-9949

## FROM THE FIRST LADY OF THE SHILOH MISSIONARY BAPTIST CHURCH:

Praising our Lord and Savior Jesus Christ. Giving honor to the Reverend C. L. Carter, Sr., the Pastor of The Shiloh First Missionary Baptist Church, Inc.

God Almighty has smiled on us and blessed us with saved Choir members including a saved Minister of Music, Musicians and Choir Directors. After much prayer and fasting, the Family of Shiloh wanted to share the good news of our blessed Savior with you, and in doing so, He blessed us to make this album. It is our heart's desire that as you listen to these songs of praise, you will let them minister to your hearts. If you are not saved, accept Christ as your Personal Savior, for there is Power in the Name of Jesus, there is Healing in the Name of Jesus, and there is Deliverance in the Name of Jesus.

While you are listening to this album your hearts will be uplifted, inspired and encouraged to remain steadfast, unmovable, always abounding in the work of the Lord.

For the Victory is Ours. We are more than conquerors through Jesus Christ, Our Lord. TO GOD BE THE GLORY, for all the things He has done.

Now, Ladies and Gentlemen, I present to you, the Shiloh First Missionary Baptist Church Mass Choir.

With the Love of Our Blessed Savior,

Evangelist Laura M. Carter

## Musicians:

Piano: Margaret Taylor

Paul L. Baldwin

Organ: Charles McDaniels

DX7: Rodney Bryant

Horns: Cedric Carter

Bernard Jordan

Bass: Robert Carter

Congas: Michael Morrison

Drums: Michael Carter  
Bernard Jordan(To God Be The Glory)

Additional Keyboards by John P. Kee

Introduction: First Lady Laura Carter

Photography: John Williams, Jr.

## Officers:

Minister of Music: Margaret Taylor

Director of Music: Paul L. Baldwin

Choir Director: Eric Walker

Business Manager: Martha A. Allen

President: Benjamin Brown

Secretary: Jean Blalock

Executive Producer: Shiloh First Missionary  
Baptist Church

Producers: Paul L. Baldwin and John P. Kee

Engineers: Tomm Kidd and  
Louis Turner Padgett

Recorded at Cheshire Sound(Musiplex)  
Atlanta, GA

Cover Design and Layout: Kevin H. Carlson



*presenting*

# GLORIA GRIFFIN *GOSPEL'S QUEEN*

STEREO



PRESENTING

# GLORIA GRIFFIN GOSPEL'S QUEEN

Gloria Griffin was born December 15, 1933 in a Southern town in Mississippi. Reared in East St. Louis, Missouri, she sang her first solo in an Easter Pageant there at the age of five. At age twelve she was taken to Chicago, Illinois to further her education.

Her singing experience goes back to her high school days, where she sang with various groups. Among them were the Haynes Singers, organized by her aunt, Mrs. Adie Mae Haynes. At age sixteen she came to New York City where she worked with Bishop Alvin A. Childs. She also sang with the Clara Ward Singers. Her singing career really began when she later traveled with the "Great" Miss Mahalia Jackson who gave her the inspiration she needed in her life for singing Gospel. She claims Miss Jackson gave her a basic foundation from which she now stands tall and confident while singing from her heart!

Later on there was a chance for Gloria to sing with the famous Caravans and further express this great gift God had bestowed upon her. While singing with the Caravans, Mrs. Roberta Martin and Eugene Smith suggested that Gloria join their organization. She accepted their offer and was both beneficial and inspiring to the group.

Gloria has now touched the hearts of many with her songs of praise and joy. While singing to thousands, she fulfills her innermost heart's desire.

We bring God to you now...through the songs of Gloria Griffin... better known as "The Gospel Queen."

RICHARD SIMPSON

ATLANTIC RECORDING CORPORATION, 1841 BROADWAY, NEW YORK, NEW YORK 10023

STEREO  
**45**  
ATLANTIC  
SD R-018

RELIGIOUS SERIES

Side One

1. IT'S REAL

(Trad. Arr. by Gloria Griffin; Simco-Cobillion, BMI.  
Time: 4:46)

2. GIVE ME YOUR TIRED, YOUR  
POOR

(By Irving Berlin & Emma Lazarus; Irving Berlin,  
ASCAP. Time: 3:56)

3. WITH A CHILD'S HEART

(Trad. Arr. by Gloria Griffin; Simco-Cobillion, BMI.  
Time: 2:18)

4. GIVE YOUR HEART BACK TO GOD

(Trad. Arr. by Gloria Griffin; Simco-Cobillion, BMI.  
Time: 2:38)

5. I KNOW I LOVE JESUS

(Trad. Arr. by Gloria Griffin; Simco-Cobillion, BMI.  
Time: 2:02)

Side Two

1. IT TOOK A MIRACLE

(By John W. Peterson; Hill & Range, BMI. Time: 2:58)

2. BRIGHTEN THE WAY LORD

(By Roberta Martin; Martin, ASCAP. Time: 4:15)

3. THIS I DO BELIEVE

(By Lucy Capen; Simco-Cobillion, BMI. Time: 4:50)

4. BLESS THE LORD

(Trad. Arr. by Gloria Griffin; Simco-Cobillion, BMI.  
Time: 3:59)

5. WITH CHRIST I'LL WIN

(Trad. Arr. by Gloria Griffin; Simco-Cobillion, BMI.  
Time: 2:38)

Recording engineer: Adrian Barber

Cover photo: Mario Medious

Cover design: Richard Simpson

A RICHARD SIMPSON PRODUCTION

This is a stereo recording. For best results  
observe the R.I.A.A. high frequency roll-off characteristic  
with a 500 cycle crossover.

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Printed in U.S.A.

HBX 2155



# The Five Blind Boys Of Alabama

## Working For The Lord



For more than thirty years the Blind Boys of Alabama have been spreading the gospel with their songs of truth—uplifting the spirits of those who are sometimes burdened with the trials and tribulations of this constantly changing world.

As usual the Blind Boys have selected the songs for this album with careful consideration. From the opening selection, "Lord I'm Ready To Go," to the soulful "I Want To Die Easy," which concludes this record, the group blends their magnificent voices to present a heartfelt message of hope and salvation.

Whenever I hear the Blind Boys of Alabama sing, I am reminded of a huge symphony orchestra with all the power of its string, brass and reed sections topped off with the voices of four blind men singing spirituals. Their look, life and their sincere hope for the future is amazing—and it comes through on all their recordings as it does here.

The title selection, "Working For The Lord," is a living testimony to the love of God and their unfulfilling desire to serve Him. The other selections are all excellently performed with the original stamp of this great gospel singing aggregation.

So the Blind Boys have come a long way from Talladega, Alabama some thirty years ago and we hope they still have a long way to go Working For The Lord.

Buddy Franklin

SIDE A  
LOD I'M READY TO GO (P.D. Arr. George Scott) . . . 3:46

ANOTHER DAY'S JOURNEY (James Evans) . . . 2:30

SOME DAY (Simms) . . . 5:23

WORKING FOR THE LORD (P.D. Arr. G. Scott,

C. P. Smith) . . . 3:59

TOTAL TIME . . . 14:28

SIDE B

JESUS LIFTED ME (P.D. Arr. George Scott) . . . 3:03

SERVING GOD (James Evans) . . . 2:47

HELE SEE YE THROUGH (George Scott) . . . 1:55

GIVE ME WHAT I NAME RELIGION

(P.D. Arr. G. Scott) . . . 2:57

I WANT TO DIE EASY

(P.D. Arr. George Scott) . . . 3:32

TOTAL TIME . . . 14:26

All Songs Published By  
Our Children's Music/BMI  
Produced By John Bowden  
Recorded At Crescent City  
Sound Studios, Greensboro, N.C.  
Physical Production By Marx  
Art Director Dick Smith  
HOB RECORDS—A DIVISION OF  
SCEPTER RECORDS, INC.  
254 W. 54TH STREET,  
NEW YORK, N.Y. 10019

# The Five Blind Boys Of Alabama

## Working For The Lord

HBX 2155



# REV. F.C. BARNES & REV. JANICE BROWN



*Hold On*

## MEET THE STAFF

**P.D.A.**

**Hold On** 3:40

Rev. F.C. Barnes & Rev. Janice Brown, I.A.M. Pub., BMI

**I Don't Have To Do It** 4:18

Rev. F.C. Barnes & Rev. Janice Brown, I.A.M. Pub., BMI

**Give It To Jesus** 5:10

Rev. F.C. Barnes & Rev. Janice Brown, I.A.M. Pub., BMI

**I'm So Glad Jesus Loves Me** 5:09

Rev. F.C. Barnes & Rev. Janice Brown, I.A.M. Pub., BMI

**SIDE B**

**All God's Children Will Be There** 4:32

Rev. F.C. Barnes & Rev. Janice Brown, I.A.M. Pub., BMI

**God Will Take Care Of You** 6:30

(P.D. / Arr. Rev. F.C. Barnes & Rev. Janice Brown, I.A.M. Pub., BMI)

**Jesus Found Me (Just In Time)** 3:30

Rev. F.C. Barnes & Rev. Janice Brown, I.A.M. Pub., BMI

**There's A Great Meeting** 3:51

Rev. F.C. Barnes & Rev. Janice Brown, I.A.M. Pub., BMI

\*1985 All Songs Published by International Atlanta Music, BMI

### MUSICIANS

Samuel Barnes, Piano

Melvin Barnes, Fender Rhodes

Oscar Strange, Lead Guitar

James Rogers, Bass Guitar

Rufus Brown, Jr., Organ

Tony Barnes, Drums



Ms. Darnella Barnes, Receptionist



Ms. Hannah Vick, Secretary



Ms. Nessa Brown, Bookkeeper



Rev. Barnes and Rev. Brown have been chosen by God, anointed by God, and sent by God to minister to the many needs of people. In conjunction with their preaching ministry, they are pastors and also minister through songs. From revival to revival, from concert to concert, much of their correspondence complements the power of God in the atmosphere; many problems have been healed by the anointing of the power of God through these two ministers — and to God they give the Glory. The psalmists says, "Many are the afflictions of the righteous, but the Lord will deliver them out of them all." Barnes and Brown say, "Hold On 'Til He Gets There."

This album is dedicated to our manager, Ms. Addine Joyner. Ms. Joyner first initiated the thought of Barnes and Brown singing together. Ms. Joyner is a very charming young woman who is also a God-fearing and prayerful Christian. We also give her credit for our togetherness and pray that God will continue to bless her.

Executive Producer - Ron Freeman

Producer - Tom Wright

Recorded at Cheshire Sound Studios, Atlanta, Ga.

Engineer - Tom Wright

Album Cover Design - Art of Advertising, Atlanta, Ga.

Photography - Richard Horne, Rocky Mount, N.C.

OTHER ALBUMS BY REV. F.C. BARNES & REV. JANICE BROWN

AIR-70101 It's Me Again Lord

AIR-10041 When It Rains, It Pours

AIR-10059 Rough Side Of The Mountain

AIR-10077 No Tears In Glory

AIR-10083 I May Be Young: Rev. Janice Brown & The Jr. Petite Choir

**AIR**  
RECORDS & TAPES

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# ON THE BATTLEFIELD

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The Penn District Mass Choir



# ON THE BATTLEFIELD

*The Penn District Mass Choir*



SIDE A

On The Battlefield  
Anchored In Jesus  
Something Must Be Done

SIDE B

I Know A Man  
Higher Ground  
Give Us A Heart Like Thine  
John 3:16

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JACKSON SOUTHERNAIRS

MIRACLE

Mobile Records 4270



**MLAD**  
RECORDS



Side One 1. MIRACLE (Jackson Southernaires, S. Moskito, Motown Music-BMI)

2. PLEASE BE PATIENT WITH ME (S. Wilson, H. Tropic Music Inc., BMI)

3. ONE MORE DAY (Jackson Southernaires, Motown Music-BMI)

4. FIRE (Jackson Southernaires, Motown Music-BMI)

5. HIS OWN (Willie Banks, Lyric Publishing)

6. HE'S SO COOL AND I THANK HIM (Jackson Southernaires, Motown Music-BMI)

7. THAT WILL BE GOOD ENOUGH FOR ME (James Cleveland, Screen Gems, FAM Music-BMI)

8. SAY A PRAYER FOR CHRISTMAS (Jackson Southernaires, Motown Music-BMI)

Side Two 1. LIVING IN THE LAST DAYS (Jackson Southernaires, Jimmy Joe, Motown Music-BMI)

2. WORD OF GOD IS FOREVER (S. Jackson, BMI)

3. WORSHIP (Bill Ray, Studio West, Jack West)

4. CELESTIAL DESIGN (Phil Allen, Impact All Rights)

5. MUSICIAN (Tom Caskey, Frank Williams, Nelson Williams)

6. BRONX (Steve Williams, Maurice Burnett, James Head)

7. PERCUSSIONS (Hector Griffin, Frank Williams)

8. BASS (Paul Peters)

9. KEYBOARDS (Howard Griffin, Jimmy Joe, Carson Whitfield)

Additional Background: Dr. Curry Memorial Chair of the Liberal Arts C.G.S.U. - Jackson, Miss. Pastor Sept. H. Musgrave

Stage Sound: Ray Woodson, Upstate Jazzyana

Instruments: OMS Music, Jackson, Miss.

Distributed by MALACO INC., 3039 W. Heathside Dr., Jackson, Miss. 39218

For reprint or fan club information write to: Jackson Southernaires P.O. Box 9987, Jackson, MS 39208

**MALCO**  
Records 4570  
P.O. Box 9987  
Jackson, Mississippi 39208 USA

# sim wilson

# HE WILL NOT

# CHANGE



SAVOY  
SL 14774

SIDE A

HE WILL NOT CHANGE--Soloist: Sim Wilson  
HE WILL NOT GIVE HIS ANGELS CHARGE OVER YOU--Soloist: Sim Wilson  
HEAR ME GOD--Soloists: Curtis Smith/Sim Wilson/Dennis Wilson  
DO IT WHILE YOU CAN--Soloists: J.P. Wilson/Sim Wilson

SIDE B

SHAKE IT OFF--Soloist: Sim Wilson  
HE IS LORD--Soloist: Sim Wilson  
ALRIGHT--Soloists: Anthony Simmons/Sim Wilson  
THE LORD'S PRAYER  
SHAKE IT OFF (reprise)--Soloist: Sim Wilson

*We live in a world where changes occur constantly.  
People, Places and things are all a part of living, but we dare not  
put our trust in them, for they all will pass away.*

*However, there is one, who will never change!  
He invites you to cast your cares on him for he cares for you.  
He's the same yesterday and today and forever.*

**HE WILL NOT CHANGE!!**

*I would like to thank the Sim Wilson Community Singers for their splendid participation in this project.  
I also want to thank each musician for the tracks.  
A special thanks to James Perry.*

SIM WILSON

Musician Credits

Richard Brown--Bass  
J.P. Wilson--Organ  
Danny--Drums  
Sim Wilson--Piano  
James Perry--Keyboards  
Derrick Roberts--Choir Director

Recorded at Fox Studios, Rutherford, N.J.  
Engineer--Dave Baker  
Producer--James Perry  
Exec. Producer--Milton Biggman

For bookings contact:  
Leon Williams  
3237 Tremont Avenue  
Bronx, New York 10469  
(212) 655-2423

PHOTOGRAPHY: TRUDY SCHLACTER  
Grooming by Rodney

SAVOY SL 14774--SIM WILSON

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**There's A God  
The Somewhere  
Five Blind Boys**





## SIDE ONE:

- |   |      |
|---|------|
| 1. WHEN I GET INSIDE.....                           | 3:19 |
| Soloist: Sandy Foster                               |      |
| 2. SOMEWHERE LISTENING.....                         | 2:31 |
| Soloist: Sandy Foster<br>(Arranged by Sandy Foster) |      |
| 3. WE ARE BUILDING.....                             | 2:12 |
| Soloist: Sandy Foster                               |      |
| 4. I'M LOOKING FOR A MAN.....                       | 2:56 |
| Soloist: Sandy Foster                               |      |
| 5. WHO.....   | 4:52 |
| Soloist: Lloyd Woodard<br>THERE'S A GOD SOMEWHERE   |      |
| Soloist: Sandy Foster                               |      |

## SIDE TWO:

- |   |      |
|---|------|
| 1. WALK WITH ME LORD.....                             | 2:57 |
| Soloist: Lloyd Woodard<br>(Arranged by Lloyd Woodard) |      |
| 2. I WONDER DO YOU.....                               | 3:28 |
| Soloist: Jimmy Carter                                 |      |
| 3. HIS EYE IS ON THE SPARROW.....                     | 4:55 |
| Soloist: Lloyd Woodard<br>(Arranged by Lloyd Woodard) |      |
| 4. LET'S GET READY.....                               | 3:50 |
| Soloist: Sandy Foster                                 |      |

Twenty-odd years ago, sitting in a little church in Vado, New Mexico, I heard a little old lady talk about a group of young soldiers who had come to town to sing at a local church. One of the soldiers had a way of singing gospel that reached inside and tugged on your heart strings. The little old lady had obviously been touched by the youngsters' singing. She had put her hand gently next to her. "They sing like the Blind Boys, don't they?" Her companion nodded in the affirmative and smilingly wiped a tear away.

Ten years ago, sitting in a church in Ohio, I heard a Baptist deacon tell his wife, as a quartet from a local church sang, "They remind me of the Blind Boys," and they did.

The influence of the Five Blind Boys has been felt by nearly every gospel group that has come and gone during the last three decades. Their remarkable ability to find the kind of vocal blend that can make a cappella of men has been unmatched as has the tremendous harmonic blending of the voices.

Even more remarkable has been their ability to keep pace with the times and continue to praise God through song and continue their never-ending soul-saving crusade. For more than a quarter-century, the Five Blind Boys have been a by-word in annals of gospel and their music has been more than appropriate for every occasion.

The gospel herein is traditional. The singers are traditional. Some of the music is traditional, but most of the music is new. Some of the music is gendered and some of the music is old. The Five Blind Boys from Mississippi are among the greatest gospel singers this nation has spawned and their music and their love of gospel is best explained within these vinyl grooves. Hear them now. Their music is a testimony to their faith and their faith has given them a different kind of vision. They know there is a God Somewhere.

jim cleaver

## PRODUCED BY IRA TUCKER

Arranged by J.T. Clinkscales L. Woodard  
Sandy Foster

Front Cover Photography: Jim McCrary  
Back Cover Photography: Bernard Nagler

**THE SWAN  
SILVERTONES**

**I'LL KEEP ON  
LOVING HIM**



HDX 2172

# THE SWAN SILVERTONES

## I'LL KEEP ON LOVING HIM

The title selection of The Swan Silvertones latest album is, "I'll Keep On Loving Him." It is with pleasure we get to enjoy the versatile Swan Silvertones and their great lead singer, Louis Johnson. Louis does a marvelous job with the title selection, "I'll Keep On Loving Him." The group performs the second selection in jubilee style, as we hear the voice of Louis Johnson again on, "My Soul Needs Rest." We now hear from a young man who has been an important part of the harmony of The Swan Silvertones, none other than Sam Hubbard, as he steps forward to tell us, "I'm Glad I Found The Lord." Sam has been a member of

The Swans sometime now, but I believe this is his first recorded solo selection, and a job well done.

Sam Hubbard does a beautiful rendition of, "Happy With Jesus Alone." Louis Johnson closes the first half of this album with, "Jesus Made Me".

With a blend of voices and heavy instrumentation, Louis delivers, "Leak In This Old Building." Led by the dynamic voice of Louis Johnson, The Swans delivers a slow and inspiring, "Life Of A Sinner." Here again we have the ever popular Louis Johnson and the electrifying Swan Silvertones, as they do the gospel standard, "I'm A Rolling." They close this glorious album with, "I'm Trying To Make Heaven My Home." So, let us all go tramping to get a copy of this beautiful album, "I'll Keep On Loving Him."

Frank Miller

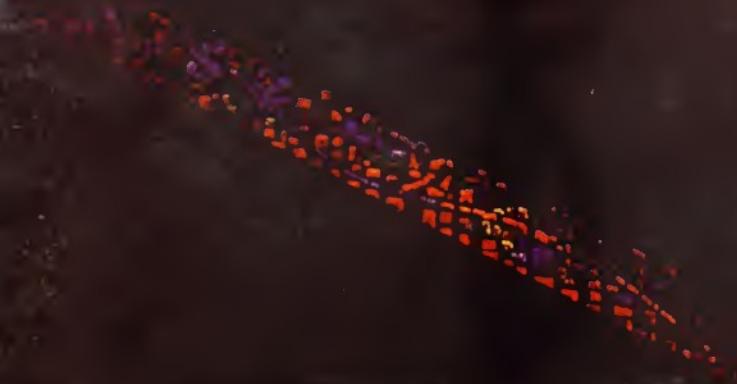
SIDE A  
I'll Keep On Loving Him (P.D. Arr: L. Johnson) . . . . . 3:59  
My Soul Needs Resting (P.D. Arr: John Myles) . . . . . 2:23  
I'm Glad I Found The Lord (Sam Hubbard) . . . . . 3:55  
Happy With Jesus Alone (P.D. Arr: Sam Hubbard) . . . . . 4:44  
Jesus Made Me (L. Johnson) . . . . . 3:00  
TOTAL TIME: . . . . . 18:13

SIDE B  
Leak In This Old Building (P.D. Arr: L. Johnson) . . . . . 3:49  
Life Of A Sinner (L. Johnson) . . . . . 5:58  
I'm Rolling (P.D. Arr: John Myles) . . . . . 4:42  
I'm Trying To Make Heaven My Home (P.D. Arr: L. Johnson) . . . . . 2:35  
TOTAL TIME: . . . . . 17:14

All Song Published By Our Children's Music/BMI

PRODUCED BY: JOHN BOWDEN  
Recorded At: Crescent City Sound; Greensboro, N.C.  
Engineer: Wayne Jernican  
Mixed At: Opal Studios, N.Y.C.  
Engineer: James Cordon, Jr.  
Art Direction: Dick Smith

# ବୁଦ୍ଧା ଅପତ୍ରଙ୍ଗ ମନ୍ଦିର ଲେଖକଙ୍କୁ



# JEAN AUSTIN AND COMPANY

## Side 1

- |                                |      |
|--------------------------------|------|
| 1. SPIRIT FREE .....           | 3:41 |
| (M. Yancy)                     |      |
| 2. THIS BITTER EARTH .....     | 4:06 |
| (Clyde Otis)                   |      |
| 3. SET MY SOUL ON FIRE .....   | 3:29 |
| (P.D.)                         |      |
| 4. I DON'T HAVE TO WORRY ..... | 3:36 |
| (J. Bowden)                    |      |

## Side 2

- |                                       |      |
|---------------------------------------|------|
| 1. THE HOLY CITY .....                | 4:03 |
| (P.D.)                                |      |
| 2. GOD WILL TAKE A BROKEN HEART ..... | 6:58 |
| (J. Johnson)                          |      |
| 3. JESUS .....                        | 6:29 |
| (P.D.)                                |      |

All songs published by Sherlyn Publishing Co., Inc. (BMI)/Cherry Point Publishing  
 Produced by: IRA TUCKER

### JEAN AUSTIN & COMPANY

Every now and then something different comes along and everytime it does; it makes a difference. JEAN AUSTIN & COMPANY are different and Jean Austin and Company will make a difference. The south has always been considered the birthplace of American music because of the need of a people to express themselves. JEAN AUSTIN & COMPANY express themselves in this album and today the need is for all to listen.

Ever since the beginning of her career Jean has consciously taken a progressive approach to Gospel music, thus reaching the youth as well as the traditional Gospel listeners. So, equipped with two youths of her own, daughters Sonia and Gesèle, arranger/writer and friend Bro. Jimmy Johnson, she has taken on her most ambitious project to date. Now in 1977 Jean Austin has become a company and this is what the Gospel world has been waiting for and the rest of the world is getting ready for. Its modernistic approach, its depth, its appeal and its honest sincerity are all elements necessary to make this album a classic.

Jean's treatment of the late Dinah Washington's standard, "This Bitter Earth," is extremely moving and heartfelt. This can be directly related to her strong belief in the Living God. Her interpretation of the lyrics heightens and intensifies this popular song. "God Will Take a Broken Heart," an original composition written by Bro. Jimmy Johnson, was tailor made for Jean's melodic vocal style. The sound is glorious; full, deep and robust, like a perfectly shaped jewel. There can be no question as to whether or not this song is motivational. One listening will

determine that. The Aretha Franklins and the Natalie Coles are waiting in the wings to cover this one. This is in part, and in fact because of the splendid and magnificent production and coordination by the album's internationally known performer and producer, Ira Tucker. Jean and Mr. Tucker have taken years of experience in the record industry and translated these experiences into a new and exciting direction for Gospel Music.

"I Don't Have to Worry", exemplifies the fusion of the new and the traditional and makes for one of the hottest cuts on the album, this is what is called in the Gospel idiom a "Soul Stirring Toe Tappa" and it is a delightful transition for artist and producer. Sonia and Gesèle (Jean's daughters) make their presence felt on this cut as well and it can be clearly seen just as Mom learned the art of background singing, these two young ladies are well on the road to success. The super talented Carl Hall lent his arranging expertise to this high spirited Gospel innovation.

After listening to this album it can be clearly defined and recognized that Jean Austin and Company have definitely found their Roots.

*Special Thanks to:* Ira Tucker, Producer; Dorothy Norwood; Pearl Austin; Carl Hall; Catherine Jackson; Dave Clark; John Simmons; Tony Beck; Steve, the engineer; Carl Hall, back up vocals.

*This album is dedicated to Pearl Austin.*

5018 GOSPEL Roots



Chicago  
Mass  
Choir

# Right Now

*If You Believe*

Produced and Arranged by Melvin Seals  
Production Company M. S. Productions  
Executive Producer Ralph Carmichael

#### SIDE ONE

Everybody Let's Praise The Lord  
Caught Up  
Lover Of My Soul  
God's Got The Power

#### SIDE TWO

He's The Lover Of My Soul  
Even Me  
Tell Jesus  
Right Now

#### MUSICIANS

Keyboards and Synthesizer /  
Kevin Bond, Bryant Jones, Carlos  
Patterson, Melvin Seals, and  
Mark Taylor  
Keyboards / Tyrone Dickerson,  
David Brock and Jerald Gray  
Bass Guitar / Anthony Harmon  
Drums / Leslie Sanders and  
Kameron Jarmon  
Percussions / Kenneth Nash  
Tambourine / Annette Lawrence and  
Ernest Jackson

#### ALBUM CREDIT

Founder and President / James C. Chambers  
Produced and Arranged / Melvin Seals  
Production Company / M. S. Productions  
Executive Producer / Ralph Carmichael  
Music Conductor / Mark Taylor  
Remote Recording / Timothy Powell  
Engineers / Timothy Powell and Melvin Seals  
Mixed and Edited / M. S. Studios  
Mastered by / Wally Traugott  
Production Coordinator / Dale Maurer  
Design by / The Art Department  
Illustration by / Lowell Thompson

# Chicago Mass Choir

# Right Now If You Believe



Founder and President James C. Chambers

#### DIRECTORS

Abe D. Cook  
Bryant Jones  
Lonnie Hunter, III  
Lecresia Campbell  
Rose Harper  
Kenneth Campbell  
Jerald Gray

James C. Chambers  
Brenda Moore  
William Hamilton  
Armarris Palmore  
Timothy McGhee  
Stephen B. Jones

I want to dedicate this album to my President,  
the Rev. James Cleveland, of the Gospel Music  
Workshop of America. He has opened so  
many doors for gospel artists around the  
country. Because of him, gospel music has  
become a respected art form. He has for many  
years demonstrated the gospel in music to  
millions across this country and has given  
many of us the opportunity to network and  
work together. We say thank you to a legend  
of our times, the Rev. James Cleveland.

#### Special Thanks To:

Dr. Carol Adams, Dr. Cecilia Bowie and Dr.  
Randall Johnson and the Kennedy/King  
College of Chicago, IL for hosting the ECC  
Music Workshop. To Rev. Stephen Thurston  
and the New Covenant Family for opening  
their doors for us to record.

For more information contact:

ECC Music Workshop  
3445 South Rhodes - Apt. 501  
Chicago, IL 60616

(312) 842-4173 or 874-0185

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# BISHOP JEFF BANKS & REVIVAL TEMPLE MASS CHOIR

"THE STORM IS OVER"

RECORDED  
"LIVE"

6.99



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SARATOGA  
RECORDS

"THE STORM IS OVER"

# BISHOP JEFF BANKS & REVIVAL TEMPLE MASS CHOIR

The music starts out with an earthly beat. You recognize at once that it is unmistakable Gospel. You immediately identify the sound as the trade-mark of Bishop Jeff Banks and the famous, renown Revival Temple Mass Choir. All at once, as you listen, you realize that you have been taken spiritually into the beautiful sanctuary of Revival Temple where you have become a part of the choir. You feel as though you move as they move; sometimes you are caught up in the enthusiasm and spiritual ecstasy of this great service. As you continue to listen you feel the cares of the day, your troubles and all of your burdens fade into insignificance. No wonder this music has such a devastating effect upon the hearer. Before the recording session this choir was fasting and praying that God would anoint their voices and that the Holy Ghost would have His way. This is what makes this album so special. Why the album has been so well received all others must be measured. In addition to the high quality of production, the excitement that it generates, the gratifying pleasure of enjoyment that it affords. This album is a must for every serious music lover. It also has that one ingredient that without which nothing is of true value. The ingredient is more than 38 years of experience and the genius of the Master himself, Bishop Jeff Banks.

For an unforgettable experience,

BISHOP CHANDLER OWENS

## SIDE ONE

1. **THE STORM IS OVER** - Soloists: Rev. M. Biggaham / N. Jackson / D. Malloy
2. **THE SEARCH IS OVER** - Soloists: P. Boyd / S. S. Montgomery
3. **LORD I LOVE YOU** - Soloist: S. McGhee
4. **DIDN'T I TELL YA** - Soloist: Rev. M. Biggaham
5. **GOD CAN** - Soloists: Min. J. Shipley / S. S. Montgomery / Sis. D. Johnson

## SIDE TWO

1. **I'M A SOLDIER** - Soloists: N. Jackson / D. Malloy
2. **YES JESUS LOVES ME** - Soloists: L. Rawls / P. Boyd / D. Malloy / G. Squire
3. **I TRUST IN GOD** - Soloist: D. Malloy
4. **HE'LL MAKE A WAY FOR YOU** - Narr.: Bishop J. Banks / Soloist: Rev. Milton Biggaham
5. **ALL THINGS IN JESUS I FIND** - Soloist: C. Triadesale

## Musicians

**Piano, Keyboards & Percussion** - James Perry  
**Organ** - Carlton Pope  
**Bass** - Wendell Crawford & Joseph Wilson  
**Drums** - Sheldon Goode

**Directors** - Rev. Milton Biggaham/Terlindo Seright/Avery White  
 Terrell Hairston & Hilton Rawls, Jr.

**Recorded by**: Record Plant, N.Y.C.  
**Engineered**: Stanley Wallace

**Overdubs & Mix** - E.A.R.S., East Orange, N.J.  
**Engineered**: Craig White

**James Perry's Keyboard Set-up** - Yamaha DX7s/Roland D-50,  
 Roland s-550 Sampler Korg Ex-8000/Roland MKS70/Emulator II/Mirage

**Album Design**: Raymond Woolard- Woolard/Jordan Creative Designers,

**Produced by**: James Perry, Jr.  
**Executive Producer**: Rev. Milton Biggaham

**For Bookings - Contact:** Deliverance Ministries  
 P. O. Box 3588  
 Elizabeth, N.J. 07207  
 (201) 926-0871

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# WILL THE REAL SOUL STIRRERS PLEASE STAND UP



# 1

IF YOU LOVE JESUS RAISE YOUR HAND  
TOUCH THE HORN OF HIS GRIMENT  
NODYBODY'S CHILD  
HELL WELCOME ME  
HEY BROTHER

# 2

THEY DISCIPLED HIM  
HEL FOR HOLDING ON  
WALK ALONG WITH ME  
UNTIL THEN  
STEP ON BOARD AND FOLLOW ME

Produced by  
Dillard, Leroy C.  
Arthur Crume  
Recorded at  
Sound Lab,  
Atlanta, Ga.  
Engineers: Winton  
Cobb & Sherry  
Martin

Album cover  
designed by Nina  
Easton  
Graphics by  
Panorama  
Graphics,  
Marietta, Ga.  
Photography by  
Andy Wilson



Gentlemen  
Allow me to  
present the Soul  
Stirrers' first total  
effort on Miracle  
Records. This  
album has many  
moods, I would,  
however, like to  
direct your attention to the song  
"Hey Brother,"  
which is the Soul  
Stirrers' song  
written to the  
President.  
Communication on  
this release. This  
song has a  
somewhat mixed  
message. Enough  
and please allow  
me to present the  
Soul Stirrers.

Respectfully—  
The Rev. Mike  
Country



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NIFESTO 001000. FOR DEBORD - AS A SPECTACLE OF SCREAMS 001001. BOTTOM FEEDER (AN ANTHEM FOR THE LUDDITES) 0001010. AUTOMATA II 001011. CONFESSIONS OF A SOOTHSAWER 001100. PRIMORDIAL LIFE 001101. THE CYBORG HANDBOOK 001110. IN RESPONSE TO MULTICULTURALISM 001111. PERCEPTIONS OF A BINARY META-PSYCHE 010000. DEATH TO ART (AN UTOPIAN  
MANIFESTO) 0100001. I'LL SLEEP UNDER THE GROUND 010010. VON NEUMANN'S DEAD

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POCKET GALLows  
AARON, CHRIS, MEGAN  
RECORDED AT MUSCLE BEACH  
[POCKETGALLows@GMAIL.COM](mailto:POCKETGALLows@GMAIL.COM)

DESIGN ..... C.HORN  
PRINTING ..... C.REJECT

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## ORDINARY OF THE MASS

Liturgy of the WORD of God  
recited by masato tanaka

*“Entrance Rite”*

I'm sorry, was that expensive piece?

Carol Lewis has no use for you

Why am I carrying this heavy thing ... I have a vagina

Mr. Bo Jangles' lifelong quest for financial solvency

*“The Word of God”*

Third Base (you're pregnant!)

Song 3

Masato Tanaka's Weed and Speed Initiative

Hell comes to ...  
Symptoms of a stab wound

# Liturgy of the EUCHARIST

recited by pocket gallows

“Preparation of the Gifts”

Censored

“The Eucharistic Prayer”

Physical Therapy

“The Eucharistic Banquet”

Locomotive spewing blood and bone  
(coming home)



Orate, fratres, ut meum ac vestrum sacrificium  
acceptabile fiat apud Deum Patrem omnipotentem.

Suscipiat Dominus sacrificium de manibus tuis ad laudem et gloriam nominissui,  
ad utilitatem quoque nostram, totiusque Ecclesiae suae sanctae.  
Per omnia saecula saeculorum. Amen.

Things & Tony Lakatos

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Mother Nature

Things & Tony Lakatos

# Mother Nature



Tony Lakatos

Attila László

Kálmán Oláh

Béla Lathmann

János Sáli

Kornél Horváth

Tünde Quick

on "When you come . . ."

and "Mother nature"

Saxophone and Tomohiro-WX 7

Acoustic and electric guitar

Keyboards

Bass

Drums

Percussion

Vocal

## Side One

- |  |       |
|--|-------|
| 1. Turn to east (Attila László)                      | 6'21" |
| 2. When you come . . . (Attila László/Ivan Brodányi) | 4'21" |
| 3. Dancing dolls (Tony Lakatos)                      | 4'40" |
| 4. Basking tiger (Attila László)                     | 7'09" |

## Side Two

- |  |       |
|--|-------|
| 5. Mother nature (Attila László/Tünde Quick) | 3'50" |
| 6. Kid song (Tony Lakatos)                   | 5'52" |
| 7. Good luck (Attila László)                 | 5'38" |
| 8. Osterie (Tony Lakatos)                    | 6'59" |

Recorded April 1990 at Fórum-Studio, Budapest/Hungary.

Engineer: Béla Jánossy and János Balázsi.

Mixed at Studio 150, Amsterdam/Netherlands.

Engineer: Peter Rebels.

Mastered by Bauer Studios, Ludwigshafen/W. Germany.

Produced by Attila László and Tony Lakatos.

Photographs of Tünde Quick and Things by Jochen Höbel;

Cover-Design by Jochen Höbel.

Special thanks to Robert Káthezai jr. and Peter Kiskek.



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オリジナル・サウンドトラック盤  
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音楽

EVEN SEAS

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スキットとヒーのハイダイブ  
麦野の家族  
朝もやのロブ  
人喰い熊リード  
人猿の弱い他  
バズの弱い他

セコン・シーズ・レコード  
発売元：イングレコード

ORIGINAL SOUNDTRACK

SHO-TOWA presents film

# ADVENTURE FAMILY



FML-70  
EVEN SEAS

Side 1 ① TO TOUCH THE WIND ② TO TOUCH THE WIND ③ THE BEAUTIFUL ROCKIES ④ BEAR CUBS  
 ⑤ THE LITTLE COUGARS ⑥ MOTHER COUGAR IN THE FOREST ⑦ ALOUETA ⑧ HUNTING ⑨ WILDERNESS FAMILY  
 Side 2 ⑩ TO TOUCH THE WIND ⑪ ONE MORNING IN THE ROCKIES ⑫ FIGHTING KRESS ⑬ THE WEAK JENNY  
 ⑭ FRITOS' ATTACK ⑮ THE GREAT MOTHER ⑯ EVERYBODY LOVES SAMSON ⑰ WILDERNESS FAMILY  
 ⑲ TO TOUCH THE WIND Music by GENE KAUFER DODG LACEY DENNIS BACHMANN \* Sung by LEE DRESSER

**TO TOUCH THE WIND** Music by GENE KAUFER DOUG LACKEY DENNIS BACHMANN \* Sung by LEE DRESSEY

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撮影：佐藤 勝 音楽：久松 勉  
セリュナム・サウンドトラック



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モード・サウンド



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# **ADVENTURE FAMILY**

DWA presents Film

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ORIGINAL SOUNDTRACK RECORDING

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side A • Sidekick 1 - 1:

'TIS SONNEN WIND

Way of the wind sandpaper of light  
Soaring like an eagle's flight  
Rockin' like their song  
To touch the wind and chase the rain today  
Throughout the summer, cool waters  
A family picnic needles underneath  
A family's life wild so wild  
Greener than green  
Bitter than blue  
Bitter than blue wild so new  
A family's eye filled with surprise  
To touch the wind and chase the rain today  
With nature plays!

Family's life wild so new  
Inviting meadows  
Family's life wild so new  
Family blessings of today  
This is their land all that's in their view  
Living in a world so new  
Family's life wild so new

Side A - 2:

Skip: ... I don't know whether it's a...  
it's me or the way we're living, but  
I think we're gonna do it.

Fat: Well, whatta you wanna do, Skip?

Skip: I wanna get outta here. I wanna go

do the things we talked about when we

were little. I mean, whatta we stayin' here for?

Lori: ... I don't know.

Skip: I know, I know. It's a big move.

Well, whatta about the kids?

Skip: Getting Jerry outta here would be  
the best thing in the world for her.

Fat: ... I know, I know. What's the best?

Skip: I guess you can try.

Fat: Well, I'm sure we can't stay like

this much longer.

Skip: ... We're gonna really clear outta here.  
We're gonna sell everything. We'll buy

new land, we'll build our own house.  
We'll grow our own food. We'll

grow our own food.

Fat: ... Oh, no!

Skip: ... We're gonna get off the land!

Fat: You're crazy!

Skip: I'm serious! Really! Let's...

Fat: ...Ahhh.

Skip: ...We're gonna do it, right? We'll do it.

Fat: ...Crap.

Skip: ...That's it, we'll do it!

...OK?

Skip: ...We're...  
we're gettin' outta here!

Side A - 4:

Jenny: ... Mommy!

Tony: Look what we found!

Jenny: Look.

Gary: Dad's we, Sir!

Skip: Where did you find them?

Jenny: We were up on the hill.

Fat: ... Well, where's their mother?

Jenny: That's the point, they don't have one.

Skip: Jenny, show me where you found them.

Jenny: What's wrong?

Skip: He's takin' 'em back!

Tony: Aw, Dad!

Skip: You don't take baby animals out of the forest, like that.

Jenny: Dad, dad, they just followed us.

Skip: Jenny, would you show me where you found them?

Fat: Their mother's probably looking for them.

Skip: Tony, you stay here.

Tony: Aw, Dad!

Fat: ...

Skip: ...Dad doesn't know that's not the right thing.

Jenny: Dad?

Skip: What?

Jenny: They were up by that rock.

Skip: That's their den doin' them. You should have known better.  
Stayin' with the dog.

Skip: Run, Jenny, get outta here!

Jenny: Hurry.....

Jenny: Hurry!

Jenny: Kress, come back here!

Jenny: Daddy!

Skip: Get out of here, Kress Go on!

Skip: Kress, come 'ere!

Skip: Be careful!

Skip: Get away from him Go on, get outta here!

Jenny: Daddy!

Jenny: Did he hurt you?

Skip: I'm all right, Jenny. Come 'ere,

Skip: ...

Skip: All right, all right. Kress, come 'ere. Okay. Okay. It's all right.

Jenny: I'm sorry.

Skip: Now you know not to take home babies.

Skip: ...

Jenny: Yeah.

Skip: Okay.

Jenny: You're bleeding, daddy.

Skip: It's all right. It's only scratches.

Side A - 7:

FAMILY: (singing "ALOUETA" in French)

Skip: Guess what? Okay, hold it! Guess what?

FAT AND CHILDREN: What?

Skip: New spring! This whole area is gonna

be the next beautiful vegetable garden

in the whole wide world!

Skip: And over here we're gonna plant corn!

FAT AND CHILDREN: Hooray!

Skip: And over there we're gonna plant tomatoes!

FAT AND CHILDREN: Hooray!

Skip: And over there lettuce!

FAT AND CHILDREN: Hooray!

Skip: ...I know what all this area's gonna

be to Haha! Haha!

CHILDREN: Yeaah!

FAT: Hooool!

CHILDREN: Yeaah!

Tony: Why do people do things like that?

Jenny: It's a sign of affection!

Side A - 9:

"WILDERNESS FAMILY"

I feel a freedom in me growing

Tall and strong like the trees

People are here, we're here

We are the Wilderness Family

\* Work together

Cut, trim, nail those boards

Work together for ever more

This is the life that loves and keeps us tree

That's the life that loves and keeps us tree

Living with the nature under heaven

Learning the laws of the land

Loving the spirit we are given

Or stand fast and never bend

\* Repeat

Leave on the lead that you are pushed

Or stand fast and give a mighty pull

Living your life is only learnin'

Just follow the path and when to pull

We work together

Cut, trim, nail those boards

That's why we are a Wilderness Family

Side B - 1-2:

Jenny: Huh, I don't see how this is gonna

help us out here.

Fat: You don't wanna grow up ignorant, do you?

...Patty: ...aren't ignorant?

Fat: Look it up in the dictionary.

Tony: I don't know how to.

Fat: You see, that's what I mean.

You don't know what you don't know.

You have to know those things. Today you'll

have to know those things. Today you'll

Tony: I'm stayin' here 'cause...

Fat: ...Stay there, what if you wanna build your house? What if you wanna have a house?

Tony: Dad'll help me.

Jenny: Mom, can't we do this tonight... so we can play during the day, least?

Fat: Will you really stay, tonight, though?

Mom: ...

Tony: Yeah.

Fat: You promise?

Jenny: Yeah.

Tony: Yeah.

Fat: Okay, close the books.

Jenny: Great.

Fat: ...Tell your dad lunch is gonna be soon.

Jenny: Okay.

Side B - 3-4:

Skip: You go lie down, Fresh. Go lie down, go on... Are you all right?

Fat: ...What's happened to you or Zez? I wouldn't...

Skip: Hey, please, please.

Fat: ...

Skip: It's all right, now. It's all right. I guess, but off here, we could...

What's happened? Do you wanna go back?

Tony: I like it here. I'm staying here.

Fat: Well, don't you miss your friends, Tony?

Tony: Well, yeah, but I have a lot of friends here.

Fat: What about the things that frighten you?

Jenny: I'm scared o' nothing, right? Dad?

Skip: Right, Tony. But you gotta have a certain amount of respect.

Fat: What about you, Jen? Whatta you think?

Jenny: Well, there are some bad things, but there's some good things.

Fat: Like what?

Jenny: Like havin' the best back yard in the whole world... and being together.

Skip: Your turn, Fat.

Fat: Looks like I'm outnumbered.

Side B - 7:

Skip: I've asked the pilot to come back in the morning, he's gonna fly us all out.

Tony: U-huh I don't wanna go now!

Jenny: Can't we just stay until Christmas?

Tony: ...

Jenny: I mean, who's gonna take care o' the bear cubs, and... I'm gonna miss ol' Rapunzel too.

Tony: Right.

Fat: You really wanna stay, don't 'ow?

Skip: Only if you do. And if you wanna go, I'll understand.

Fat: ...We're gonna gonna be our home, we better clean it up.

CHILDREN: We're stayin'.... OK! Come on....

CHILDREN & SKIP: We're stayin'! Yeah!

Side B - 8:

"WILDERNESS FAMILY"

I feel a freedom in me flwin'  
Like a river runnin' free  
People is just stuck from knowin'

We ride the rapids here floats alone  
We've found a land where we belong  
The place where we're gonna be free  
That's why we are the Wilderness Family

Living with new friends under heaven  
People is just stuck from knowin'

Lovin' the spirit we are given  
Or leading a strong and helping hand

We're gonna be free, we're gonna be free  
We're gonna be free, we're gonna be free

In sudden haste the chase begins  
This is the life that loves and keeps us tree  
That's why we are the Wilderness Family

Chasin' the spirit through Meadow

Or touchin' the freedom of the dawn

Or feelin' the sun on our skin  
Than viewin' the light before the dawn

Run through the warmth of golden sunlight

Or feelin' the coolness of the night

Who could sleep with this new life

Living the crazy life, ha ha ha

That's why we are the Wilderness Family

That's why we are the Wilderness Family

# The CONSOLERS

SAVOY  
SL 14751



"GIVE GOD THANKS"

# THE CONSOLEERS GIVE GOD THANKS

Once again the Consolers, internationally renowned husband and wife gospel duet, presents to their fans and lovers of gospel music, a number of selections, carefully chosen for those who are seeking a greater fulfillment in the way of Christianity.

The song "Christ Makes The Difference", is for those who are wondering doubtfully, is there any hope for you? The answer is yes!, with "Close To You Lord", it makes a difference.

The song "Give God Thanks", is a daily reminder to pause a moment each day to thank God for his many blessings.

The song "So That I Could Be Free", is to remind us of how much Jesus gave us freedom, and who had strayed.

The song "God Will Take Care Of His Own" should be a refreshing reminder in these times of high unemployment, weak economy, high crime, etc., that God has promised to "take care of His own", regardless of how things seem to be. He will keep His promise.

After so many requests, we are including in this album one of our all time favorite songs, "Waiting For My Child To Come Home", for your continued enjoyment and inspiration.

## SIDE A

### Give God Thanks

### Getting Ready For The Rapture

### Waiting For My Child To Come Home

### Christ Makes The Difference

### All The Saints Of God

## SIDE B

### Jordan River

### The Almighty Power

### I Feel Good

### So That I Could Be Free

### Oh How Happy I Will Be

#### Musicians' credits:

Jesus - Vocal Bass

Billy - Vocal Soprano

Roy - Drums

John - Pianos

Joe - Bass

Album Design By: Russell Brook

Recorded Jordan Studios New York

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SAVOY RECORDS, INC., P.O. BOX 279, ELIZABETH, N.J. 07207

Producer / Milton Biggarn  
Executive Producer / Fred Mendelsohn



Rev. T C Barnes  
& Rev. Janice Brown



No Tears In  
Glory

## Side One

*No Tears In Glory* 5:17*Till I Die* 3:53*Remember Me* 6:37*For Your Tears I Died* 5:52

## Side Two

*Have Thine Own Way* 5:00*I Love You For Being So Good* 3:52*God Will Carry You Through* 6:58*Bright Side Somewhere* 5:52\*WRITTEN BY REV. F.C. BARNES &  
REV. JANICE BROWNALL SONGS PUBLISHED BY  
INTERNATIONAL ATLANTA MUSIC, BMI

Rev. F.C. Barnes &amp; Rev. Janice Brown

Executive Producer: RON FREEMAN

Producer: TOM WRIGHT

Recorded at: CHESHIRE STUDIOS Atlanta, Ga.

Engineers: TOM WRIGHT, RUSS FOWLER

Photographer: RICHARD HORNE Rocky Mount, N.C.

Cover Design: ART OF ADVERTISING Atlanta, Ga.



Musicians and Travelling Staff

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(201) 956-0990

Fan Club:  
c/o Ms. Hannah Vick  
P.O. Box 7159  
Rocky Mount, N.C. 27804-7159

To God Be The Glory!

OTHER GREAT ALBUMS BY REV. F.C. BARNES & REV. JANICE BROWN  
*WHEN IT RAINS IT POURS* (AIR-10041)  
*ROUGH SIDE OF THE MOUNTAIN* (AIR-10059)  
*IT'S ME AGAIN LORD* (AIR-70101)

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# the CRAIG BROTHERS

SPECIAL SALE  
PRICE  
**\$2.99**



“he wants a place”

  
SANTEC  
SL-14642

# the CRAIG BROTHERS

Produced by Milton Biggman  
Executive Producer — Fred Mendelsohn



## "he wants a place"

"Oh sing unto the Lord a new song, for He hath done marvelous things."

Psalms 98:1

We can all attest to the multitude of success "The Craig Brothers" achieved from their first recorded album together. But as you sit and listen to their second recording venture, you'll marvel at the fact that "the best" can get better.

I'm very honored and proud to have been asked to share my thoughts with you. I've watched Charles and James grow not only musically, but also in Christ to young men who have dedicated their lives to the service of the Lord.

Though the spirit of their father, Rev. Charles A. Craig II, lives on in these young men, Charles and James are great singers, musicians, composers, arrangers and directors in their own right.

I know you'll be thrilled and amazed, but more so, inspired by the beautiful, powerful songs this album contains.

To Charles and James, we say "God bless you and keep you." Continue on God's pathway through preaching, teaching and spreading the Word through song. We're with you, we love you, and remember . . . this is just the beginning!

With love,  
Your sister in Christ,

Phyllis

### BOOKING ARRANGEMENTS

C & J Production      864-4192  
18000 Greenlawn      863-3219  
Detroit, Michigan 48221      270-2044



(P) & (C) 1982

P.O. Box 278, Elizabeth, N.J. 07207

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### SIDE A

#### He Wants A Place

Soloists Charles & James Craig

#### Sign Me Up

Soloists Charles & James Craig

#### Gone Are My Fears

Soloists Charles & James Craig

#### He Made Something Out Of My Life

Soloists Charles & James Craig

#### Spread A Little Love

Soloists Charles & James Craig

### SIDE B

#### Jesus Said "Ask It In My Name"

Soloists Charles Craig-James Craig Rudolph Stanfield

#### I Really Love The Lord

Soloists Charles & James Craig

#### What He's Done For Me

Soloists Charles & James Craig

#### I'm Going On (In the Name Of Jesus)

Soloists Charles & James Craig

### BACKGROUND VOCALS

#### ALTO'S

CAROLYN BELCHER  
SANDRA ROSE  
LYNDA WRIGHT  
LINDA ROSS  
PENNY WOODWARD

#### TENORS

ROBERT MAJORS  
RALPH CARLINGTON  
GREGORY GREENE  
ARNOLD FERRELL  
THOMAS DAVIS, JR.  
KENNETTE ROBINSON  
MICHAEL BELCHER

#### SOPRANOS

WANDA CRAIG  
KIM TYSOM  
PHYLLIS LYONS  
CONNIE JONES  
BEVERLY ALLEN

### MUSICIANS

RUDOLPH STANFIELD, JR.  
MIN THOMAS WHITFIELD  
REV. GREGORY TROY  
WENDOLYN PEDDY  
LENARD BRANTLEY  
ERIC BRYCH  
MICHAEL WRIGHT

KEYBOARDS  
KEYBOARDS  
KEYBOARDS  
PERCUSSION  
BASE GUITAR  
LEAD GUITAR  
LEAD GUITAR

Album Design and Typography by  
Glenn Graphics, Hightstown, NJ 08520

LIBERTY RECORDS, INC.

LOS ANGELES 28, CALIF.



**LIBERTY**

# SI ZENTNER IN FULL SWING!

LRP-3397

1

1. WHEN THE SAINTS COME SWINGIN' IN 2:30  
(Zenner-Chase) Showcase Music BMI
2. MELANCHOLY SERENADE 2:43  
(Gleason) Gangsmith, Inc. ASCAP
3. MOONLIGHT ON THE GANGES 2:59  
(Ewing-Wallace) Hurms, Inc. ASCAP
4. I'M MOVIN' ON 2:13  
(Snow) Hill & Range Songs, Inc. BMI
5. WITHOUT A SONG 2:49  
(Youmans-Russ-Ellis)  
Miller Music Corp. ASCAP
6. JUMPIN' JOHN 2:59  
(Adpt. & Arr. Chase-Zentner)  
Showcase Music BMI

LIBERTY RECORDS, INC.

LOS ANGELES 28, CALIF.

**LIBERTY**



# SI ZENTNER IN FULL SWING!

LRP-3397

2

1. LONESOME ROAD 2:47  
(Shilkret-Austin) Paramount Music Corp.-  
Nathaniel Shilkret Mus. ASCAP
2. GREEN FIELDS 3:07  
(Gilkson-Dahr-Miller) Montclare Music Corp. BMI
3. SULTRY SERENADE 4:53  
(Glenn-Hilliard) Tempo Music-United Mus.  
Corp. ASCAP
4. ESTRELLITA 2:57  
(Ponce) Carl Fischer, Inc. ASCAP
5. GOING TO THE RIVER 3:07  
(Domino-Bartholomew) Travis Music Co.  
BMI
6. THE MOON WAS ELOW 2:00  
(Leslie-Ahler) Breiman, Vocco &  
Conn ASCAP

DIGITAL

1

Rachmaninoff: Concerto No.3  
in D minor, Op.30  
(beginning)-I. Allegro ma non troppo

DS-538105

DS-1-38105

STEREO

/ 33 1/3

DIMITRIS SGOUROS (piano)  
BERLIN PHILHARMONIC ORCHESTRA  
YURI SIMONOV cond.

Recorded in Germany

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Direct Metal  
**dmm**™  
Mastering

A N G E L



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DIGITAL

2

Rachmaninoff: Concerto No.3  
in D minor, Op.30

(conclusion)-II. Intermezzo & III. Finale

DS-538105

DS-2-38105

STÉRÉO

33 1/3

/ Direct Metal

**dmm**<sup>TM</sup>

Mastering

DIMITRIS SGOUROS (piano)  
BERLIN PHILHARMONIC ORCHESTRA  
YURI SIMONOV cond.

Recorded in Germany

© 1984 EMI Records Limited

A N G E L



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# Memoir.

## SONGS OF LOVE JACK JONES

SIDE 1  
33½ RPM  
MCPS

MOIR 119 A  
STEREO

1. DEAR HEART (a)  
(Livingston-Evans-Mancini) RCA Music Ltd.
2. YOU'RE SENSATIONAL (b)  
(Cole Porter) Chappell Music Ltd.
3. LOVE IS HERE TO STAY (c)  
(I. Gershwin-G. Gershwin) Chappell Music Ltd.
4. I'LL GET BY (As Long As I Have You) (a)  
(Turk-Ahlert) Francis Day & Hunter/EMI
5. YOU'D BETTER LOVE ME (c)  
(Martin-Gray) TRO Essex Music Ltd.
6. ALL THE THINGS YOU ARE (b)  
(Hammerstein II-Kern) Chappell Morris

© 1965 MCA Inc.

Arranged & Conducted by: (a) Don Costa  
(b) Jack Elliott (c) Harry Betts

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# Memoir

## SONGS OF LOVE JACK JONES

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SIDE 2  
33½ RPM  
MCPS

MOIR 119 B  
STEREO

1. EMILY (a)  
(Mercer-Mandel) United Partnership Ltd.
2. THANK HEAVEN FOR LITTLE GIRLS (c)  
(Lerner-Loewe) Chappell Music Ltd.
3. I'M GLAD THERE IS YOU (c)  
(Madeira-Dorsey) Chappell Morris Ltd.
4. WHEN SHE MAKES MUSIC (b)  
(Segal-Fisher) MCPS
5. SOMETHING'S GOTTA GIVE (c)  
(Mercer) TRO-Essex Music Ltd.
6. YOU'RE MY GIRL (b)  
(Cahn-Styne) Chappell Morris Ltd.  
© 1965 MCA Inc.

Arranged & Conducted by: (a) Don Costa  
(b) Jack Elliott (c) Harry Betts



marcia  
brady

WHATS THE  
BUSINESS

<SIDE A>

1.WHATS  
THE  
BUSINESS  
RADIO MIX(4:05)

2.WHATS  
THE  
BUSINESS  
CLUB MIX(4:28)

CHARLES W. SMITH  
(AARON/DEVELYN MUSIC  
(BMI) . MARCIA HARRIS  
(AARON/DEVELYN  
MUSIC(BMI)

PRODUCED BY  
CHARLES  
W. SMITH

<SIDE B>

1. VACATE  
Radio Mix- (3:52)
2. LICK THE BOAT  
(3:51)

CHARLES W. SMITH (AARON/DEVELYN MUSIC  
(BMI) , MARCIA HARRIS (AARON/DEVELYN  
MUSIC (BMI))

MTM  
Entertainment



# marcia brady

## WHATS THE BUSINESS

CD-7000B1

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6  
82413 70001  
4

marcia brady

BUENA



STER-4047

SIDE 1

**CAMARATA**  
Featuring  
**TUTTI'S TRUMPETS**

1. I CAN'T GET STARTED 4:18  
(Vernon Duke-Ira Gershwin)
2. BOY MEETS HORN 3:17  
(Mills-Ellington-Stewart)  
Solo by: "Shorty" Sherock
3. WHAT'S NEW 2:25 (Haggard-Burke)
4. TRUMPET SONG 3:00 (Camarata)
5. TRUMPET TANGO 3:34 (Camarata)
6. STARDUST 3:08 (Carmichael-Parish)

BUENA



STER-4047

SIDE 2

**CAMARATA**  
Featuring  
**TUTTI'S TRUMPETS**

1. BUGLE BLUES 2:51 (Schoebel-Meyers-Pettis)  
Solos by: Pete Candoli and "Shorty" Sherock
2. TENDERLY 4:11 (Gross-Lawrence)  
3. LOUIS 4:23 (Camarata)
4. TRUMPETER'S PRAYER 4:17 (Camarata)  
Solo by: Conrad Cozzo
5. SOUTHLAND 2:25 (Camarata)  
Solo by: Pete Candoli



Johnny Ray Watson  
IT'S BEGINNING TO RAIN

R-2770-LPS  
Stereo

Side 1  
33 1/3 RPM

1. IT'S BEGINNING TO RAIN 3:55  
(Gaither-Wilburn/Gaither Music-First Monday Music/ASCAP)
2. HE'S GOT IT ALL IN CONTROL 3:15  
(Jordan/Chess Music/ASCAP)
3. I HAVE RETURNED 4:54  
(Wilkin/Buckhorn Music/BMI)
4. DON'T YOU THINK IT GETS SWEETER 4:11  
(Stanfield/SORO/SESAC)
5. FROM THE START 3:12  
(Christian/Home Sweet Home Music/BMI)

Rainbow Sound, Inc., 1322 Inwood Rd., Dallas, TX 75247



Johnny Ray Watson  
IT'S BEGINNING TO RAIN

R-2770-LPS  
Stereo

Side 2  
33 1/3 RPM

1. ONE DAY AT A TIME 3:22  
(Kristofferson-Wilkin/Buckhorn Music/BMI)
2. LET THEM KNOW 4:57  
(Wolfe/Dimension Music/SESAC)
3. I FOUND IT 2:37  
(Ewing/First Monday Music/ASCAP)
4. SURELY THE PRESENCE 4:12  
(Wolfe/Wolfe Music/ASCAP)
5. THE KING IS COMING 3:46  
(Gaither/Gaither Music/ASCAP)

Rainbow Sound, Inc., 1322 Inwood Rd., Dallas, TX 75247

*Sound of Gospel*

TIMOTHY WRIGHT & JEROME L. FERRELL  
& THE LIGHTHOUSE  
INTER-DENOMINATIONAL CHOIR

HALLELUJAH IS THE HIGHEST PRAISE

SIDE 1

SOG - 2D166



PRAYER (Instrumental "Renew Me In Your Spirit") (3:43)

Soloist Bishop LeRoy R. Anderson

DRAW ME NEARER\* (7:59)

Soloist Timothy Wright

HALLELUJAH IS THE HIGHEST PRAISE (9:40)

Soloist Michael Bruce

All songs written and arranged by Jerome L. Ferrell,  
except \* written and arranged by Timothy Wright

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*Sound of Gospel*

TIMOTHY WRIGHT & JEROME L. FERRELL  
& THE LIGHTHOUSE  
INTER-DENOMINATIONAL CHOIR

HALLELUJAH IS THE HIGHEST PRAISE

SIDE II

SOG-2D166

LET'S GO BACK TO THE OLD TIME WAY (7:20)

Soloist Connie Matthews

HE LIVES (Reprise) (1:19)

YOU DON'T KNOW\* (7:07)

Soloist Timothy Wright

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except \* written and arranged by Timothy Wright

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*Sound of Gospel*

TIMOTHY WRIGHT & JEROME L. FERRELL  
& THE LIGHTHOUSE  
INTER-DENOMINATIONAL CHOIR  
HALLELUJAH IS THE HIGHEST PRAISE

SIDE III

SOG - 2D166

STAND UP AND TESTIFY (3:58)

Soloist James Smith, Jr.

FIX ME\* (10:10)

Soloist Timothy Wright, James Smith, Sharon Belton &  
Della Johnson

NEVER ALONE (5:57)

Soloist Sharon Belton & Jessie Williams

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*Sound of Gospel*

TIMOTHY WRIGHT & JEROME L. FERRELL  
& THE LIGHTHOUSE  
INTER-DENOMINATIONAL CHOIR  
HALLELUJAH IS THE HIGHEST PRAISE

SIDE IV

SOG - 2D166

WHEN I GET HOME (7:12)

Soloist Della M. Johnson

HE WON'T FAIL YOU (6:14)

Soloist James Smith

EVERY TIME I FEEL THE SPIRIT (5:05)

Soloist Darlene Garland & James Smith

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SL 14463  
(SL 14463 SA)

SIDE 1  
33 $\frac{1}{3}$  RPM

**REV. MACEO WOODS  
and the  
Christian Tabernacle Choir**

1. HAPPY IN JESUS
2. I'M GLAD I FOUND THE CHRIST
3. THE STORM IS PASSING OVER
4. THE SHADY GREEN PASTURES
5. MY SOUL IS GLAD

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# SAVOY

SL 14463  
(SL 14463 SB)

SIDE 2  
33 $\frac{1}{3}$  RPM

**REV. MACEO WOODS  
and the  
Christian Tabernacle Choir**

1. THAT'S WHY I SERVE THE LORD
2. IF YOU NEED A MIRACLE
3. THE NAME OF JESUS
4. AT THE CROSS
5. THE LORD IS IN HIS HOLY TEMPLE

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*John Hammond*  
RECORDS

**MARION WILLIAMS  
LORD YOU'VE BEEN MIGHTY GOOD TO ME**

**FW 37598  
STEREO**

**SIDE 1  
(FW 37598 AS)**

The Moan That Keeps Homes Together 4:15  
(M. Williams)

Lord You've Been Mighty Good To Me 3:06  
Medley of Lord You've Been Mighty Good  
To Me and Mighty Good (M. Williams)

Pure Gold (W.H. Brewster) 2:53

Tell Mother I'll Be There (public domain) 3:03

The Old Rugged Cross (public domain) 4:03

Revive Us Again (arr. by M. Williams) 2:21

PRODUCED BY TONY HEILBUT

© 1982 John Hammond Records, Inc.  
311 W. 57 St. NYC

*John Hammond*  
RECORDS

**MARION WILLIAMS**  
**LORD YOU'VE BEEN MIGHTY GOOD TO ME**

**FW 37598**  
**STEREO**

**SIDE 2**  
(FW 37598 BS)

**It's Getting Late In The Evening** 3:07  
(public domain)

**Surrender** (Buddy Crosby) 2:48

**Reaching Out To Touch Somebody** 2:49  
(M. Williams)

**This Evening Our Heavenly Father** 2:55  
(public domain)

**Somebody Saved Me** (H.J. Ford) 4:45

**That's All** (public domain) 3:18

PRODUCED BY TONY HEILBUT

© 1982 John Hammond Records, Inc.  
311 W. 57 St. NYC

Gospel

SOUND OF  
GOSPEL RECORDS

MATTIE MOSS CLARK  
"I AM NOT ALONE"

SIDE I  
STEREO

SOG-097  
(SOG-097-A)

1. YOU LIGHT UP MY LIFE (4:07)  
(Joe Brooks)
2. WHEN WE ALL GET TO HEAVEN (4:12)  
(Arrangement - Elbernita Clark)
3. I KNOW A GREAT SAVIOR (4:23)  
(Arrangement - Elbernita Clark)
4. BE STILL MY SOUL (2:25)  
(Arrangement - Elbernita Clark)

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Inc. (BMI) except "You Light Up My Life" published  
by Big Hill Music Corp. (ASCAP)  
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Detroit, Michigan

Gospel

SOUND OF  
GOSPEL RECORDS

MATTIE MOSS CLARK  
“I AM NOT ALONE”

SIDE II  
STEREO

SOG-097  
(SOG-097-B)

1. SAINTS AROUND THE THRONE (3:35)  
(Arrangement - Mattie Moss Clark)
2. BELIEVE I'LL TESTIFY (4:10)  
(Arrangement - Mattie Moss Clark)
3. I AM NOT ALONE (3:15)  
(Elbernita Clark)
4. I'VE BEEN BUKED (2:50)  
(Arrangement - Mattie Moss Clark)

All songs and arrangements published by  
Bridgeport Music, Inc. (BMI)

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Detroit, Michigan

# TAKE ME BACK

ANDRAÉ CROUCH & THE DISCIPLES

SIDE 1



LIGHT

33 1/3 rpm

STEREOPHONIC

1. I'LL STILL LOVE YOU — 3:55
2. PRAISES — 4:26
3. JUST LIKE HE SAID HE WOULD — 4:33
4. ALL I CAN SAY (I Really Love You) — 4:10
5. YOU CAN DEPEND ON ME — 3:25

all songs are composed by Andraé Crouch

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℗ 1975 LEXICON MUSIC, INC.

LS-5637-LP

(LS 1-5637)

LEXICON MUSIC, INC. WACO, TEXAS

# TAKE ME BACK

ANDRAÉ CROUCH & THE DISCIPLES

SIDE 1

33 1/3 rpm

STEREOPHONIC



LIGHT

1. I'LL STILL LOVE YOU — 3:55
2. PRAISES — 4:26
3. JUST LIKE HE SAID HE WOULD — 4:33
4. ALL I CAN SAY (I Really Love You) — 4:10
5. YOU CAN DEPEND ON ME — 3:25

all songs are composed by Andraé Crouch

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LS-5637-LP

(LS 1-5637)

LEXICON MUSIC, INC. WACO, TEXAS

# TAKE ME BACK

ANDRAÉ CROUCH & THE DISCIPLES

SIDE 2



LIGHT

33 1/3 rpm  
STEREOPHONIC

1. TAKE ME BACK — 4:11
2. THE SWEET LOVE OF JESUS — 3:20
3. IT AIN'T NO NEW THING — 3:23
4. THEY SHALL BE MINE — 3:58
5. OH, SAVIOR — 3:57
6. TELL THEM — 3:42

all songs are composed by Andraé Crouch

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LS-5637-LP

(LS 2-5637)

LEXICON MUSIC, INC. WACO, TEXAS

# **LOVE ALIVE II**

**WALTER HAWKINS AND THE  
LOVE CENTER CHOIR**



# **Light**

**33 1/3 rpm**

**STEREOPHONIC**

**SIDE 1**

1. COME BY HERE, GOOD LORD (W. Hawkins) 3:27  
(Solo: Barbara Rhodes)
2. HE'S THAT KIND OF FRIEND (W. Hawkins) 7:36  
(Solo: Tramaine Hawkins)
3. NEVER ALONE (W. Hawkins) 6:30  
(Solo: Francis Pye)
4. UNTIL I FOUND THE LORD (W. Hawkins) 7:10  
(Solo: Walter Hawkins)

All songs copyrighted Libris Music/  
Walter Hawkins Music//BMI

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LEXICON MUSIC, INC. WACO, TEXAS

**LOVE ALIVE II**  
**WALTER HAWKINS AND THE**  
**LOVE CENTER CHOIR**

**Light**

**33 1/3 rpm**

**STEREOPHONIC  
SIDE 2**

1. BE GRATEFUL (W. Hawkins) 6:56  
(Solo: Lynette Hawkins Stephens)
2. I'M GOIN' AWAY (W. Hawkins) 8:34  
(Solos: Edwin & Walter Hawkins)
3. GOD WILL OPEN DOORS (W. Hawkins) 4:13  
(Solo: Feddie Hawkins)
4. RIGHT ON (W. Hawkins) 2:58  
(Solo: Lynette Hawkins Stephens)

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Walter Hawkins Music/BMI

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LEXICON MUSIC, INC. WACO, TEXAS

# MALACO

T.M.

## A TOUCH OF CLASS JACKSON SOUTHERNAIRES

MAL 4375  
(MAL 4375-A)

SIDE ONE  
33 1/3 RPM  
STEREO

1. It's Coming Up Again (Jackson Southernaire's) 3:04  
Malaco Music, Southern Style (BMI)
2. Don't Look Down On A Man (Jackson Southernaires) 6:25  
Malaco Music, Southern Style (BMI)
3. Jesus Can Work It Out (G. Jordan) 2:56  
East Memphis & Tabernacle Music (BMI)
4. There Is No Excuse (Frank Williams) 3:02  
Joliet Music (BMI)
5. Help Me Make It Through Another Day  
(Jackson Southernaires) 4:00  
Malaco Music, Southern Style (BMI)

Produced by Jackson Southernaires  
Engineers: Wolf Stephenson/James Griffin  
© 1981, Malaco, Inc.

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# MALACO

T.M.

## A TOUCH OF CLASS JACKSON SOUTHERNAIRES

**MAL 4375**  
(MAL 4375-B)

**SIDE TWO**  
**33 1/3 RPM**  
**STEREO**

1. God Can Do Anything But Fail (Jackson Southernaires) 4:55  
S. Madison) Malaco Music, Southern Style (BMI)
2. I Need You To Hold My Hand (Jackson Southernaires) 3:31  
Malaco Music, Southern Style (BMI)
3. You Can't Hurry God (P.D. Special Arrangment-  
Jackson Southernaires) 3:45  
Malaco Music (BMI)
4. Medley: He looked Beyond My Fault/Stand By Me/  
Reach Out & Touch/Take Me Back 8:46

Produced by Jackson Southernaires  
Engineers: Wolf Stephenson/James, Griffin  
© 1981, Malaco, Inc.

MANUFACTURED AND DISTRIBUTED BY MALACO RECORDS, JACKSON, MS

*Chicago Records*  
not inc.



CH-LP-200-A  
Side One

33 1/3 RPM

1. Velvetones • How I Miss You  
2:56 ASCAP (Anderson, Hart, Robert Bruce)
2. Four Tunes • My Last Affair  
2:54 (Haven Johnson)
3. Four Tunes • I'm The Guy  
2:47 (Floyd Hunt - Al Silvers)
4. Captans • I'm So Crazy For Love  
2:55 (L Fountoin) BMI
5. Walter Fuller & Group • Closer To My Heart  
2:52 (Coleman-Bowdry-Herzstan) Gaiotunes (BMBI)
6. James Quintet • Bewildered  
3:04 (Leonard Whitlan-Teddy Powell)

*Chicago Records*  
not inc.



CH-LP-200-B  
Side Two

33 1/3 RPM

1. Deep River Boys • Don't Ask Me Why  
2:40 (Joe Thomas)
2. Deep River Boys • Wrapped Up In A Dream  
2:45 (William Best - Irving Berman)
3. Deep River Boys • No One Sweeter Than You  
2:56 (Henry B. Glover)
4. Deep River Boys • I Left Myself Wide Open  
2:43 (Seger Ellis)
5. Delta Rhythm Boys • Sweetheart Of Mine  
2:29 (Poppo-Rusincky)
6. Delta Rhythm Boys • The Laugh's On Me 2:49  
2:49 (Edwards-Leonard Braverman)
7. James Quintet • Pleasing You (As Long  
As I Live)  
2:40 (Lonnie Johnson)



## THE GOLDEN GROUPS – THE EARLY YEARS

SIDE ONE

APOLLO LP 5077

1. ONE MORE TIME \*Mel-o-dots
2. JUST HOW LONG \*Mel-o-dots
3. ROCK MY BABY \*Mel-o-dots
4. BABY WON'T YOU PLEASE COME HOME  
\*Mel-o-dots
5. ANGEL BABY \* The Hearts
6. NIGHT HAS COME \*The Hearts
7. OH BUT SHE DID \*The Opals
8. MY HEARTS DESIRE \*The Opals



## THE GOLDEN GROUPS – THE EARLY YEARS

SIDE TWO

APOLLO LP 5077

1. DON'T LET THAT DREAM COME TRUE  
\*The Jumping Jacks
2. LONG HEAD LEGGY RASCAL \*Jumping Jacks
3. WHY DO I CRY (WHY OH WHY)\*Jumping Jacks
4. JULOCKA JOLLY \* The Jumping Jacks
5. I JUST LOVE YOU SO \*  
Lydia Larson & The River Rovers
6. BALD HEADED DADDY  
\*Lydia Larson & The River Rovers
7. LITTLE SIDE CAR \*The Larks
8. TIPPIN' IN \*The Larks



"GREAT GROUPS  
OF THE FIFTIES"  
Volume Three

SEND FOR  
FREE  
CATALOG

COL 5039  
SIDE ONE

1. THE GLEAM IN YOUR EYES - The Channels -  
(Lewis-Robinson) - Spinning Wheel (BMI)
2. GOLDEN TEARDROPS - The Flamingos - (Redding-Carter) - Joni (BMI)
3. CAN'T HELP LOVING THAT GIRL OF MINE - The Hide-A-Ways
4. SHADOWS - The Five Satins - (F. Parris) - Angel (BMI)
5. I'LL BE FOREVER LOVING YOU - The El Dorados -  
(L. Arnold-T. Daniels) - Tollie (BMI)
6. HONEST - The Gazelles - (Langston) - Andrea (SESAC)
7. LOVE ME RIGHT - The Skyhawks -  
(Previously Unreleased)

COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 19072



"GREAT GROUPS  
OF THE FIFTIES"  
Volume Three

SEND FOR  
FREE  
CATALOG

COL 5039  
SIDE TWO

1. I COULDN'T SLEEP A WINK LAST NIGHT - The Mello-Moods -  
(H. Adamson-J. McHugh) -Bob-Dan (BMI)
2. VALARIE - Jackie & The Starlites - (Starlites) - Fast Music (BMI)
3. EVERYONE'S LAUGHING - The Spaniels - (C. Carter) - Conrad (BMI)
4. DANCE GIRL - The Charts - (L. Cooper) - Everlast (BMI)
5. MARCELLA - The Castelles - (The Castelles) - Slotkin (BMI)
6. CORALEE - The Hemlocks - (Jefferson-Robinson) - Fire (BMI)
7. I LOVE YOU - The Idols - (Previously Unreleased)

COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 19072



**"A Touch Of Gold From Gusto"**

**The Dominoes – Featuring Clyde McPhatter**

**Stereo 33<sup>1</sup>/<sub>3</sub>**

MCPS

**K-5006 – A –  
Side 1**

1. No Says My Heart 1:39
2. Do Something For Me 2:23
3. Harbor Lights 3:14
4. That's What You're Doing To Me 2:23
5. I Can't Escape From You 2:04
6. Don't Leave Me This Way 3:12
7. Deep Sea Blues 2:56
8. When The Swallows  
Come Back To Capistrano 3:05
9. Yours Forever 1:50

Made in West-Germany

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"A Touch Of Gold From Gusto"

The Dominoes – Featuring Clyde McPhatter

Stereo 33 $\frac{1}{3}$

MCPS

K-5006 – B –  
Side 2

1. Chicken Blues 2:49
2. Weeping Willow Blues 2:42
3. Heart To Heart 2:55
4. The Deacon Moves In 2:44
5. Love Love Love 2:29
6. Pedal Pushin' Pappa 2:36
7. No Room 2:40
8. I Ain't Gonna Cry For You 2:04
9. I'm Lonely 1:57

Made in West-Germany

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# MONTILLA



H8-OP-5306

33.3 Long Playing

SIDE ONE

## TARDE DE TOROS

(Pasodobles Taurinos)

1. MANOLETE - Orozco y Ramos
2. DOMINGUIN - D. Méndez
3. UNA NOVIA DEL SOL - Emilio Burgos
4. ASI ES MI TIERRA - Vicente Carris López
5. TRIANA - Lope
6. EL TROMPETA FLAMENCO - Araque
7. CAMINO DE ROSAS - Joeé Franco
8. LUZ DE ESPAÑA - Modesto Rebollo

BANDA DE AVIACION ESPAÑOLA

Conducted by MANUEL GOMEZ DE ARRIBA

Musical Supervisor: DANIEL MONTORIO

FM-98

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# MONTILLA



H8-OP-5307

33.3 Long Playing

SIDE TWO

## TARDE DE TOROS

(Pasodobles Taurinos)

1. VIVA EL RUMBO - Zebala
2. EL REY DE LOS TOREROS - José Faus
3. CELSO DIAZ - Gómez de Arriba
4. LAGARTIJILLA - Martín Domingo
5. SALERO DE CADIZ - Font de Anta
6. GUITARRA ESPAÑOLA - Font de Anta
7. EL LITRI - Montreal
8. PREGON DE ANGUSTIA - Pablo Herrero

BANDA DE AVIACION ESPAÑOLA

Conducted by MANUEL GOMEZ DE ARRIBA

Musical Supervisor: DANIEL MONTORIO

FM-98

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# MONSTER CITY RECORDS

THE LAST PICTURE SHOW

"POP MUTATION"

**SIDE 1**

LPS002

(P) 1987

33 1/3

STEREO

Made in Canada

WRA1-573

1. BABY GOT THE BLUES (Maestro) 3:54
2. POP MUTATION (Maestro) 4:37
3. VAMPIRE (Maestro) 3:02
4. CHINA DOLL (Maestro) 4:08
5. DREAD (Maestro) 5:57

All songs © 1987 Monster City Music  
Publ. Co./BMI

# MONSTER CITY RECORDS

THE LAST PICTURE SHOW

"POP MUTATION"

**SIDE 2**

LPS002

(P) 1987

33 1/3

STEREO

Made in Canada  
WRA1-573

1. SYLVIA (Maestro) 3:21
- \*2. LOVE FOR YOU (Campbell/Badger) 4:30
3. INVISIBLE GIRL (Maestro) 4:27
4. LONELINESS IS AN ART (Maestro) 4:00
5. LULLABYE (Maestro/Reilly) 3:57

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Pounded Sounds/BMI

**SIDE A**

**45 RPM**

## "If You Belonged To Me"

Nancy Davis

(Stock/Waterman)

BPM: 120.1 / Time: 6'03"

**Mix by Stephen L. Freeman**

courtesy of PWL Records U.K.

Intro: 32/32 Break: 16/16/32 Outro: 32/16/16

## "One More Chance"

Jeff Johnson

(J. Johnson)

**BPM: 117.6 / Time: 6'23"**

**Remix & Additional Production by Chris Cox**

(Original Production by Jeff Johnson & Scott Steinman)

A HOT TRACKS EXCLUSIVE

Intro: 32/32/32 Break: 32 Outro: 32/32/32

Produced by J. Mark Andrus & Chris Cox  
OF (919) 663-4566; FAX (919) 663-4567  
Promotional products only

**NRG**  
**For The**  
**90's**  
**Volume 12**

**G e l a n** HOT TRACKS, 4740 S. 102nd E. Ave. Suite A, TULSA, OK 74133

SIDE B

45 RPM



## "What Kind Of Fool"

Kylie Minogue

(Stock/Waterman/Minogue)

BPM: 124.7 / Time: 6'26"

Digital Mix by J. Mark Andrus

courtesy of PWL Records U.K. p

Intro: 32/32 Break: 32/16/16 Outro: 32/32/32

# NRG For The 90's Volume 12

## "Boom Boom '92"

Paul Lekakis

(Chieregato/Ballerini/Montin/Turatti/Hooker/Chapulin/Allione)

BPM: 129.0 / Time: 6'26"

Digital Mix by Ron Hester

courtesy of ZYX Records p

Intro: 16/16/32 Break: 32 Outro: 32/32

Produced by J. Mark Andrus & Chris Cox

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102nd E Ave Suite A

TULSA OK 74106

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# STRAKER'S RECORDS

SOCA 33 1/3 R.P.M.

SWEET BLACKMAN  
WINSTON SOSO

Produced By:  
GRANVILLE STRAKER For  
STRAKER'S RECORD WORLD, LTD.  
St. Vincent, W.I.  
Phone: 45-61549

GS-2250 A  
SIDE ONE  
STEREO

Rec.: Sound Heights  
Engs.: Tim Benedict  
and Granville Straker

- (1) OLD LADY MELODY  
(W. SOSO)
- (2) SWEET BLACK MAN  
(W. SOSO)
- (3) WHAT IS LOVE  
(W. SOSO)

Arranged and Conducted by FRANKIE McINTOSH  
Music by THE EQUITABLES

Manufactured and Distributed by  
STRAKER'S RECORD WORLD LTD.  
242 Utica Ave., Bklyn., N.Y. 11213  
Ph.: (212) 756-0040 - 773-9506

# STRAKER'S RECORDS

RE SOCAL 33 1/3 R.P.M.  
SWEET BLACKMAN  
WINSTON SOSO

Produced By:  
GRANVILLE STRAKER For  
STRAKER'S RECORD WORLD, LTD.  
St. Vincent, W.I.  
Phone: 45-61549

GS-2250 B  
SIDE TWO  
STEREO

Rec.: Sound Heights  
Engs.: Tim Benedict  
and Granville Straker

**(1) ME AINT SHARING WOMAN**

(W. SOSO)

**(2) MY LOVE IS YOURS**

(W. SOSO)

**(3) PLAY MASS**

(W. SOSO)

Arranged and Conducted by FRANKIE McINTOSH

Music by THE EQUITABLES

Manufactured and Distributed by  
STRAKER'S RECORD WORLD LTD.  
242 Utica Ave., Bklyn., N.Y. 11213  
Ph.: (212) 756-0040 - 773-9506

*JACKMAN*

2 Chancery Lane  
Kingston, Jamaica  
92-26832

Produced by  
W. Riley

SIDE B

TAFUS

AGONY  
RED DRAGON

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Techniques

2 Chancery Lane  
Kingston, Jamaica  
92-26832

Produced by  
W. Riley

SIDE A

TARUS

VERSION

TECHNIQUES ALL STARS

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Produced  
under license from  
the Beckworth Corporation,  
courtesy Republic Pictures Corporation

CinemaSound

**THE MUSIC OF REPUBLIC**  
**The Early Years**  
**1937 - 1941**

Stereo  
R1001

Side A  
© 1985

CinemaSound Records  
R1001-A

1. REPUBLIC EMBLEM (Lava) ASCAP\* :12
2. THE THREE MESQUITEERS SUITE 13:24

Main Title (Lava) ASCAP\*\* Mexican Chase (Feuer) ASCAP\*  
Trio In Pursuit (Lava) ASCAP\* Easy Day (Feuer) ASCAP\*\*  
Mesquiteers Get Going (Lava) ASCAP\*  
Bad Men (Lava) ASCAP\* Saddle Tempo (Lava) ASCAP\*\*  
Theme and End Title (Lava) ASCAP\*

\* Very Nice Music \*\* Chappell

Orchestra conducted by James King

Manufactured by  
CinemaSound Records,  
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under license from  
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courtesy Republic Pictures Corporation

CinemaSound

**THE MUSIC OF REPUBLIC**  
**The Early Years**  
**1937 - 1941**

Stereo  
R1001

Side B  
© 1985

CinemaSound Records  
R1001-B

1. KING OF THE ROYAL MOUNTED (Lava) ASCAP\* 1:23
2. THE BORDER LEGION (Lava) ASCAP\* :34
3. PANORAMA (Lava) ASCAP\* 1:02
4. THE PAINTED STALLION (Lava) ASCAP\*\* 2:48
5. LITTLE BEAVER (Lava) ASCAP\* :59
6. CHASE MONTAGE 8:35

Desert Chase (Glickman) Desert Riders (Colombo) ASCAP\*\*  
Race to Destruction (Lava) ASCAP\*\* Quick Getaway (Sawtell) ASCAP\*

\* Very Nice Music \*\* Chappell  
Orchestra conducted by James King

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# MACAYA

RECORDS

## LES DIFFICILES DE PÉTITION VILLE

An Septième

MACAYA 113  
STEREO

SIDE ONE  
33 $\frac{1}{3}$  RPM

1. Bèl Balé  
H. Célestin, E. Woolley, J-R. Hérissé
2. Fê Fré  
E. Woolley, H. Célestin, J-R. Hérissé
3. I am Sorry  
E. Woolley, H. Célestin
4. An Septième  
E. Woolley, J-R. Hérissé, H. Célestin

# MACAYA

RECORDS

## LES DIFFICILES DE PETION VILLE

An Septième

MACAYA 113  
STEREO

SIDE TWO  
33 $\frac{1}{3}$  RPM

1. Pou Youn Bon Zanmi  
H. Célestin, J-R. Hérissé, E. Woolley
2. Cache-Cache Lubin  
H. Célestin, J-R. Hérissé, E. Woolley
3. Carnaval Poté Balé  
E. Woolley, J-R. Hérissé, H. Célestin

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# Golden Guinea



## COLLECTOR SERIES

RECORDING FIRST  
PUBLISHED 1957

GSGC.14002-A

33  $\frac{1}{2}$  RPM

GSGC.14002

SIDE 1

STEREO

ELGAR

SYMPHONY NO. 2 IN E FLAT MAJOR, OP. 63

1. Allegro vivace e nobilmente
2. Larghetto

SIR ADRIAN BOULT

conducting the

LONDON PHILHARMONIC ORCHESTRA

MECOLICO

MADE IN ENGLAND

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# Golden Guinea

## COLLECTOR SERIES

RECORDING FIRST  
PUBLISHED 1957

GSGC.14002-B

33½ RPM

GSGC.14002

SIDE 2

STEREO

ELGAR

SYMPHONY NO. 2 IN E FLAT MAJOR, OP. 63

3. Rondo (Presto)
4. Moderato e maestoso

SIR ADRIAN BOULT

conducting the

LONDON PHILHARMONIC ORCHESTRA

MECOLICO

MADE IN ENGLAND

RESERVED UNAUTHORIZED PUBLIC  
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BY CBS RECORDS INC.

COPLAND:  
CONCERTO FOR CLARINET &  
STRING ORCHESTRA  
(with harp and piano)

SIDE 1

STEREO



S CBS 61837

Boosey & Hawkes Mus.  
Pub. Co. Ltd.

S CBS 61837 A°  
P 1963 CBS Inc.

CLASSICS

BENNY GOODMAN, Clarinet  
Columbia Symphony Strings  
AARON COPLAND, Conductor

Original sound recording made by CBS Inc.  
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for the UK

MADE IN ENGLAND

COPLAND:  
CONCERTO FOR PIANO & ORCHESTRA\*

AARON COPLAND, Piano

New York Philharmonic

LEONARD BERNSTEIN, Conductor

London Symphony Orchestra

AARON COPLAND, Conductor

1.I – Andante sostenuto

2.II – Molto moderato (molto rubato)

SIDE 2

STEREO



S CBS 61837

Boosey & Hawkes Mus.  
Pub. Co. Ltd.

S CBS 61837 B°

\* © 1965 CBS Inc.

\*\* © 1971 CBS Inc.

CLASSICS

AARON COPLAND, Piano; New York Philharmonic

LEONARD BERNSTEIN, Conductor

3. Copland, Fanfare for the Common Man\*\*

Original sound recording made by CBS Inc.

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for the UK

COLUMBIA  MASTERWORKS

BACH ON  
THE HARPSICHORD  
AND CLAVICHORD  
IGOR KIPNIS

M 30231

STEREO

SIDE 1

XSB 115046

- ITALIAN CONCERTO IN F MAJOR
1. I - (Allegro)
  2. II - Andante
  3. III - Presto
  4. LITTLE PRELUDE NO. 1 IN C MAJOR  
(Harpsichord)
  5. 12 LITTLE PRELUDES Prelude No. 10  
in G Minor preceded and followed  
by Stölzel Menuet
  6. ADAGIO IN G MAJOR  
(Clavichord)

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COLUMBIA  MASTERWORKS

BACH ON  
THE HARPSICHORD  
AND CLAVICHORD  
IGOR KIPNIS

M 30231  
STEREO

SIDE 2  
XSB 115047

ENGLISH SUITE NO. 2 IN A MINOR

1. I - Prélude
2. II - Allemande
3. III - Courante
4. IV - Sarabande and Double
5. V - Bourées I and II
6. VI - Gigue (Harpsichord)
7. PRELUDE AND FUGGETTA IN C MAJOR
8. FANTASIA IN A MINOR  
(Clavichord)

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disques  
**Adès**

STÉRÉO



FACE 1

33 T/M  
Haute Fidélité  
14:066 A  
27'05  
P 1957 1984 ADÈS

IGOR STRAWINSKY

AGON - 22'00

(Ballet pour douze danseurs)

ALBAN BERG

TROIS PIÈCES POUR ORCHESTRE Op. 6 (Début)

1. Préludium (Prélude) 5'00

*Südwestfunk-Orchester (Baden-Baden)*

Direction  
HANS ROSBAUD

14.066

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disques

Adès

STÉRÉO



FACE 2



33 T/M

Haute Fidélité

14.066 B

26'05

© 1957 1984 ADÈS

ALBAN BERG  
TROIS PIÈCES POUR ORCHESTRE Op. 6 (fin)

2. Reigen (Rondes) 5'30
3. Marsch (Marche) 8'30

ANTON WEBERN

SIX PIÈCES POUR ORCHESTRE Op. 6 - 11'55

1. Langsam (lent) 1'05 - 2. Bewegt (animé) 1'20
2. Mässig (modéré) 0'50 - 4. Sehr mässig (très modéré) 4'15
5. Sehr langsam (très lent) 2'40 - 6. Langsam (lent) 1'30

**Südwestfunk-Orchester (Baden-Baden)**

DIRECTION  
HANS ROSBAUD

**14.066**



MUSICAL HERITAGE SOCIETY

SIR HUBERY PARRY

MHS 1483  
Side 1

STEREO  
33 1/3 RPM

OVERTURE TO AN UNWRITTEN TRAGEDY  
AN ENGLISH SUITE

London Symphony Orchestra  
SIR ADRIAN BOULT, Conductor  
Recorded by LYRITA



MUSICAL HERITAGE SOCIETY

SIR HUBERY PARRY

MHS 1483

Side 2

STEREO  
33 1/3 RPM

LADY RADNOR'S SUITE  
SYMPHONIC VARIATIONS

London Symphony Orchestra  
SIR ADRIAN BOULT, Conductor  
Recorded by LYRITA

Red Seal

RCA



Mendelssohn  
Symphony No. 3 in A Minor, Op. 56  
("Scottish")

Side A Stereo  
ARL1-4359-A

- I Introduction and Allegro agitato 15:01  
II Scherzo assai vivace 4:51  
III Adagio cantabile 10:44

The Philadelphia Orchestra  
Eugene Ormandy, Conductor

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Red Seal

RCA



Mendelssohn  
Symphony No. 3 in A Minor, Op. 56  
("Scottish")

Side B Stereo  
ARL1-4359-B

IV. Allegro guerriero; Finale maestoso 11 03

Beethoven  
Egmont: Overture 8.02

The Philadelphia Orchestra  
Eugene Ormandy, Conductor

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**Red Seal**

# RCA



Leonard Sillman's

## "New Faces of 1952"

Original Cast

**Side A Mono**

CBM1-2206-A

Opening

Lucky Pierre

Boston Beguine

Love Is a Simple Thing

Nancy Puts Her Hair Up

Guess Who I Saw Today

Bal Petit Bal

Ronny Graham and the Co.; Robert Clary;

Virginia de Luce; Rosemary O'Reilly;

Patricia Hammerlee; Bill Mullikin; Alice Ghostley;

Eartha Kitt; June Carroll; Joe Lautner;

Virginia Bosler; Allen Conroy; Intro by

Virginia de Luce; Intro by Robert Clary

Orch. cond. by Anton Coppola

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Red Seal

RCA



Leonard Sillman's

**"New Faces of 1952"**

Original Cast

**Side B Mono**

CBM1-2206-B

Three for the Road:

1. "It's Raining Memories"
2. "Waltzing in Venice"
3. "Take Off the Mask"

Penny Candy

Don't Fall Asleep

I'm In Love with Miss Logan

Monotonous

Time for Tea

Lizzie Borden

He Takes Me Off His Income Tax

Robert Clary; Rosemary O'Reilly; Joe Lautner;  
Alice Ghostley; Ronny Graham and Co., June  
Carroll; Eartha Kitt; Bill Mullikin; Paul  
Lynde; Patricia Hammerlee; Intro by

Virginia de Luce

Orch. cond. by Anton Coppola

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"HIS MASTER'S VOICE"



SPEED 114  
R.P.M.  
(2XEA.189)

LONG

PLAYALP.1066

SCHUBERT—HEINE SONGS

"Schwanengesang," Nos. 7 to 15; Sung in German  
Band 1—Der Atlas (Atlas); Band 2—Die Bild (Her  
Picture); Band 3—Das Fischermädchen (The  
Fisherman's Girl); Band 4—Die Stadt (The Town);  
Band 5—Am Meer (By the Sea); Band 6—Der  
Doppelgänger (The Wraith).

DIETRICH FISCHER-DIESKAU—Baritone

GERALD MOORE—Pianoforte



Made in Great Britain

HIS MASTER'S VOICE



TRADE MARK  
REDF.

SPEED 15-  
R.P.M.  
(2X6 A. 105)

PLAY ALP.1055

BEETHOVEN : AN DIE FERNE GELIEBTE, OP. 98

(Words by Jellinek) Sung in German  
No. 1—Auf dem Hügelisce ich stehend. No. 2—  
Wo die Berge so rau. No. 3—Leichte Bogier.  
No. 4—Diese Wolken in den Hähnen. No. 5—Es  
kehret der Maler, es kehret die Ru.  
No. 6—Nun ein hin denn diese Lieder.

DIETRICH FISCHER-DIESKAU—Baritone

GERALD MOORE—Pianoforte



Gramophone  
and of the Owner of the Recording work inscribed. Manufactured  
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LONDON ffrr<sup>3</sup>  
FULL FREQUENCY RANGE RECORDING

STEREO Treasury SERIES

SPEED 33-1/3

Side

1

(ZAL 3128)

STS.15011

STRAVINSKY:  
PULCINELLA SUITE (22.10)

1. Sinfonia; 2. Serenata; 3a. Scherzino; 3b. Allegro  
3c. Andantino; 4. Tarantella; 5. Toccata; 6. Gavotta  
(con due variazioni); 7. Vivo; 8a. Minuetto; 8b. Finale

ERNEST ANSERMET

conducting

L'ORCHESTRE DE LA SUISSE ROMANDE

LONDON FFRR

FULL FREQUENCY RANGE RECORDING

STEREO Treasury SERIES

SPEED 33-1/3

Side

2

REAL 3128  
STS.15011

STRAVINSKY -  
SONG OF THE NIGHTINGALE—Symphonic Poem (21.30)

ERNEST ANSERMET

conducting  
L'ORCHESTRE DE LA SUISSE ROMANDE



STEREO 414 311-1 [Z M]  
ZTT 517

1

SPEED 33 $\frac{1}{3}$

(4 Sides)

(Set No. 414 310-1 ZM2)  
© Recording First Published 1960

HANDEL: ACIS AND GALATEA

Beginning (21:15)

JOAN SUTHERLAND, PETER PEARS, DAVID

GALLIVER

with THE ST. ANTHONY SINGERS  
and PHILOMUSICA OF LONDON

THURSTON DART (harpsichord continuo)  
conducted by

SIR ADRIAN BOULT

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STEREO 414 311-1 [Z M]

ZTT 518

2

SPEED 33½

(4 Sides)

(Set No. 414 310-1 ZM2)

© Recording First Published 1960

**HANDEL: ACIS AND GALATEA**  
Continuation (19:50)

PETER PEARS, JOAN SUTHERLAND  
with THE ST. ANTHONY SINGERS  
and PHILOMUSICA OF LONDON  
THURSTON DART (harpsichord continuo)  
conducted by  
**SIR ADRIAN BOULT**

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STEREO 414 312-1 Z M

ZTT 519

3

SPEED 33½

(4 Sides)

(Set No. 414 310-1 ZM2)  
© Recording First Published 1960

HANDEL: ACIS AND GALATEA

Continuation (20:55)

OWEN BRANNIGAN, JOAN SUTHERLAND,  
DAVID GALLIVER, PETER PEARS  
with THE ST. ANTHONY SINGERS  
and PHILOMUSICA OF LONDON  
THURSTON DART (harpsichord continuo)  
conducted by  
SIR ADRIAN BOULT

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STEREO 414 312-1 [Z M]  
ZTT 520

4

SPEED 33½

(4 Sides)

(Set No. 414 310-1 ZM2)  
© Recording First Published 1960

### HANDEL: ACIS AND GALATEA

1. Conclusion (20:05)
2. O ruddier than the cherry  
(Alternative version) (3:20)

JOAN SUTHERLAND, PETER PEARS, OWEN BRANNIGAN  
with THE ST. ANTHONY SINGERS  
and PHILOMUSICA OF LONDON  
THURSTON DART (harpsichord continuo)  
conducted by  
**SIR ADRIAN BOULT**

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THE OCCUPIED TERRITORIES  
MADE IN HOLLAND

# RANWOOD

## THE BEST OF VIC DAMONE LIVE

SIDE ONE  
CRC

RLP 8204  
LPS-50, 489

1. IN THE STILL OF THE NIGHT 1:57  
(Cole Porter)
2. EVERGREEN 2:38  
(Paul Williams/Streisand)
3. EASY TO LOVE 2:57  
(Cole Porter)
4. I CAN'T SMILE WITHOUT YOU 2:41  
(C. Arnold/D. Martin/G. Morrow)
5. FALLING IN LOVE WITH YOU 1:40  
(Richard Rodgers)
6. YOU NEEDED ME 3:30  
(Randy Goodrum)

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# RANWOOD

## THE BEST OF VIC DAMONE LIVE

SIDE TWO  
CRC

RLP 8204  
LPS-50, 490

1. ON THE STREET WHERE YOU LIVE 2:36  
(Loewe/Lerner)
2. COME IN FROM THE RAIN 2:58  
(Carol Bayer Sager/Melissa Manchester)
3. AN AFFAIR TO REMEMBER 1:52  
(Harry Adamson/L. Mc Carey/H. Warren)
4. YOU STEPPED OUT OF A DREAM 2:52  
(Gus Kahn/N.H. Brown)
5. MAC ARTHUR PARK 4:15  
(Jim Webb)

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MUSICAL HERITAGE SOCIETY

ANTON DIABELLI

MHS 1396

Side 1

STEREO  
33 1/3 RPM

50 Variations on a Waltz Theme

1. Theme & Variations 1 - 4
2. Variations 5 - 8
3. Variations 9 - 13
4. Variations 14 - 18
5. Variations 19 - 23
6. Variations 24 - 27

Hans KANN, Piano



MUSICAL HERITAGE SOCIETY  
ANTON DIABELLI

MHS 1396

Side 2

STEREO  
33 1/3 RPM

50 Variations on a Waltz Theme

1. Variations 28 - 30
2. Variations 31 - 34
3. Variations 35 - 37
4. Variations 38 - 43
5. Variations 44 - 47
6. Variations 48 - 50 & Coda

Hans KANN, Piano

# COLUMBIA MASTERWORKS

BRAHMS  
CONCERTO IN D MAJOR  
FOR VIOLIN AND ORCHESTRA, Op. 77

ISAAC STERN, Violin, with  
SIR THOMAS BEECHAM, Bart., conducting the  
ROYAL PHILHARMONIC ORCHESTRA

ML 4530  
NONBREAKABLE

SIDE 1  
(XLP 9381)

### **First Movement: Allegro non troppo**

A circular label featuring the Columbia Masterworks logo (a stylized 'LP' inside a circle) at the top center. Below it, the text "COLUMBIA", "MASTERWORKS", and "LP MARCAS REG." are arranged in a curved arc. At the bottom right, the text "T. M. MADE IN U.S.A." is visible.

# COLUMBIA

## MASTERWORKS

BRAHMS

CONCERTO IN D MAJOR  
FOR VIOLIN AND ORCHESTRA, Op. 77

ISAAC STERN, Violin, with  
SIR THOMAS BEECHAM, Bart., conducting the  
ROYAL PHILHARMONIC ORCHESTRA

ML 4530  
NONBREAKABLE

SIDE 2  
(XLP 9382)

Band 1: Second Movement: Adagio

Band 2: Third Movement: Allegro giocoso,  
ma non troppo vivace



"COLUMBIA", "MASTERWORKS", LP, MARCA REG. T. M. MADE IN U.S.A.



# RENUZIT

HOME PRODUCTS COMPANY

Presents

## "A MUSIC BREAK"



Side 1

MB-2073

133 1/3 RPM

1. But Not For Me - Jackie Gleason
2. Love Is Here To Stay - Jackie Gleason
3. Tender Is The Night - Vic Damone
4. Something You Never Had Before - Vic Damone
5. Blue Champagne - Jonah Jones

# RENUZIT

HOME PRODUCTS COMPANY

P r e s e n t s

## "A MUSIC BREAK"



Side 2

MB-2074

33 1/3 R P M

1. Birth of The Blues - Jonah Jones
2. You Make Me Feel So Young - The Four Freshmen
3. Aren't You Glad You're You - The Four Freshmen
4. Sentimental Journey - Louis Prima  
with Keely Smith
5. I'm In The Mood For Love - Louis Prima  
with Keely Smith



33

DIGITAL RECORDING



BIEM

11 0099-1 131

SIDE 1

OSA

ED 8557

©1989

89 1

Bohuslav Martinů

## SONATA No. 2 for Violin and Piano (1931)

- I. Allegro moderato
- II. Larghetto
- III. Poco allegretto

## FIVE MADRIGAL STANZAS (1943)

- I. Moderato
- II. Poco allegretto
- III. Andante moderato
- IV. Scherzando, poco allegro
- V. Poco allegro

JOSEF SUK - violin

JOSEF HÁLA - piano

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33

DIGITAL RECORDING



OSA

ED 8558

©1989

BEM

11 0099-1 131  
SIDE 2

Bohuslav Martinů

## SONATA No. 3 for Violin and Piano (1944)

I. Poco allegro

II. Adagio

III. Scherzo

IV. Lento. Poco allegro. Allegro vivo

JOSEF SUK - violin

JOSEF HÁLA - piano

REPRODUCER AND OF THE OWNER OF THE WORK

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STEREO



PCC-2-626  
(PCC-624A)

RECORD #1  
Side 1

THE YOUNG GIRLS OF ROCHEFORT  
(Les Demoiselles De Rochefort)  
MICHEL LEGRAND

Original Soundtrack Album

1. LE PONT TRANSBORDEUR - 2:27
2. ARRIVEE DES CAMIONNEURS - 4:20
3. CHANSON DES JUMELLES - 3:56
4. CHANSON DE MAXENCE - 3:54
5. DE DELPHINE A L'ANCIEN - 4:48

STEREO



PCC-2-626  
(PCC-624B)

RECORD #1  
Side 2

THE YOUNG GIRLS OF ROCHEFORT  
(Les Demoiselles De Rochefort)

MICHAEL LEGRAND

Original Soundtrack Album

1. NOUS VOYAGEONS DE VILLE EN VILLE - 2:50
2. CHANSON DE DELPHINE - 2:31
3. CHANSON DE SIMON - 2:50
4. MARINS, AMIS, AMANTS OU MARIS - 3:55
5. ANDY AMOUREUX - 3:59
6. CHANSON D'YVONNE - 2:27
7. CHANSON DE MAXENCE - 1:39

PHILIPS



STEREO

PCC-2-626

(PCC-625)

RECORD #2

Side 1

THE GIRLS OF ROCHEFORT  
(Les Demoiselles De Rochefort)  
MICHEL LEGRAND

Original Soundtrack Album

1. CHANSON DE SOLANGE - 2:36
2. DE HAMBURG A ROCHEFORT - 5:48
3. LA FEMME COUPEE EN MORCEAUX - 2:36
4. LES RENCONTRES - 5:38
5. LA CHANSON D'ANDY - 2:36

PHILIPS



STEREO

PCC-2-626  
(PCC-625B)

RECORD #2  
Side 2

THE YOUNG GIRLS OF ROCHEFORT  
(Les Demoiselles De Rochefort)

MICHEL LEGLÉD

Original Soundtrack Album

1. KERMESSE - 6:57
  - a) Madison
  - b) Basket Ball
  - c) Choeurs d'enfants
  - d) Les femmes grenouilles
  - e) L'homme à la moto
2. LA CHANSON D'UN JOUR D'ETE - 3:35
3. TOUJOURS JAMAIS - 3:25
4. CONCERTO - 2:47

FRANK SINATRA

"WHAT IS THIS THING CALLED LOVE"

1. IN THE WEE SMALL HOURS OF THE MORNING  
(Hilliard-Mann) Redd Evans Music Co ASCAP 2:57
2. MOOD INDIGO (Ellington-Mills-Bigard) 3:29  
Mills Music, Inc. ASCAP
3. GLAD TO BE UNHAPPY (Rodgers -Hart) 2:35  
Chappell & Co. ASCAP



K. O. 14275

SIDE ONE

© 1979 Koala Record Co.



4. DEEP IN A DREAM (DeLange-Van Heusen) 2:47  
Harms, Inc. ASCAP
5. I SEE YOUR FACE BEFORE ME 3:22  
(Dietz-Schwartz) DeSylva, Brown &  
Henderson, Inc. ASCAP

KOALA RECORD COMPANY  
Suite 107 - City Square  
Hendersonville, Tn 37075  
(615) 824-8601

FRANK SINATRA

"WHAT IS THIS THING CALLED LOVE"

1. WHAT IS THIS THING CALLED LOVE 2:33  
(Cole Porter) Harms, Inc. ASCAP
2. LAST NIGHT WHEN WE WERE YOUNG 3:14  
(Arlen-Barburg) Bourne Co. ASCAP
3. I'LL BE AROUND (Alec Wilder) 2:57  
Ludlow Music, Inc. BMI

KOALA

K.O. 14275  
SIDE TWO

©1979 Koala Record Co.



4. DANCING ON THE CEILING 2:51  
(Rodgers-Hart) Harms ASCAP
5. THIS LOVE OF MINE 3:33  
(Parker-Sinatra-Sanicola) Embassy Music BMI

KOALA RECORD COMPANY  
Suite 107 - City Square  
Hendersonville, Tn 37075  
(615) 824-8601



MELODIYA

Recorded by  
Melodiya In the U.S.S.R.



Angel

Manufactured in the U.S.A.  
by Capitol Records, Inc.

SIDE 1

SR-1-40121  
33 1/3

FRANCK  
SONATA IN A MAJOR

DAVID OISTRAKH (Violin)  
SVIATOSLAV RICHTER (Piano)

STEREO



MELODIYA

Recorded by  
Melodiya in the U.S.S.R.



Angel

Manufactured in the U.S.A.  
by Capitol Records, Inc.

SIDE 2

SR-2-40121  
33 1/3

BRAHMS

SONATA NO. 3 IN D MINOR, OP. 108

DAVID OISTRAKH (Violin)  
SVIATOSLAV RICHTER (Piano)

STEREO

PROMOTION COPY - NOT FOR SALE

**EVEN WHEN YOU'RE  
DONE WITH ME** 3:44

(Scott Bricklin-Brian Bricklin)

(From the A&M album "Bricklin" SP-5124)

**SP-17397**

Bricksongs  
(ASCAP)

(SP-017397-A)

**STEREO**

**33 $\frac{1}{3}$  RPM**

**BRICKLIN**

Produced and Engineered by Neil Dorfman  
Executive Producer: Arthur M. Mann  
© 1986 A&M Records, Inc.



B

PROMOTION COPY - NOT FOR SALE

**EVEN WHEN YOU'RE  
DONE WITH ME 3:44**

(Scott Bricklin-Brian Bricklin)

(From the A&M album "Bricklin" SP-5124)

**SP-17397**

Bricksongs  
(ASCAP)  
(SP-017397-AA)

**STEREO**

**33 $\frac{1}{3}$  RPM**

**BRICKLIN**

Produced and Engineered by Neil Dorfman  
Executive Producer: Arthur M. Mann  
© 1986 A&M Records, Inc.





MUSICAL HERITAGE SOCIETY

GUSTAV HOLST  
SIR ARTHUR BLISS

MHS 1919

Side 1

STEREO  
33 1/3 RPM

GUSTAV HOLST — Japanese Suite

London Symphony Orchestra;  
Sir Adrian BOULT, Conductor

SIR ARTHUR BLISS — <sup>A</sup> Mélee Fantasque

London Symphony Orchestra;  
Sir Arthur BLISS, Conductor

Recorded by Lyrita



## MUSICAL HERITAGE SOCIETY

SIR WILLIAM WALTON  
LENNOX BERKELEY / BENJAMIN BRITTEN

MHS 1919

Side 2

STEREO

33 1/3 RPM

SIR WILLIAM WALTON — Music for Children

London Philharmonic Orchestra;  
Sir William Walton, Conductor

LENNOX BERKELEY / BENJAMIN BRITTEN

*Mont Juic (Suite of Catalan Dances)*

Andante maestoso      Allegro grazioso  
Andante moderato      Allegro molto

London Philharmonic Orchestra;  
Lennox BERKELEY, Conductor

Recorded by Lyrila

# DENON

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STEREO

33 $\frac{1}{2}$ RPM

T

PCM

OX-7075-ND

(OX-7075-A)

JOHN O'CONOR PLAYS BEETHOVEN  
BEETHOVEN

SONATA No. 8 IN C MINOR, Op. 13

"Pathétique"

1. I - Grave - Allegro di molto e con brio

2. II - Adagio cantabile 3. III - Rondo: Allegro

SONATA No. 20 IN G MAJOR, Op. 49, No. 2

4. I - Allegro ma non troppo 5. II - Tempo di menuetto

JOHN O'CONOR, piano (Steinway)

MADE IN JAPAN

# DENON

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STEREO

33 $\frac{1}{3}$ RPM

2

PCM

OX-7075-ND

(OX-7075-B)

JOHN O'CONOR PLAYS BEETHOVEN

BEETHOVEN

SONATA No. 14 IN C-SHARP MINOR, Op. 27, No. 2

"Moonlight"

1. I - Adagio sostenuto - II - Allegretto - III - Presto agitato

SONATA No. 19 IN G MINOR, Op. 49, No. 1

2. I - Andante 3. II - Rondo: Allegro

JOHN O'CONOR, piano (Steinway)

MADE IN JAPAN

**DOT**  
RECORDS



10 YEARS OF GRAMMY AWARD WINNING SONGS

PETE KING CHORALE

STEREOPHONIC

DLP  
25,869

STEREOPHONIC

SIDE 1  
LPS 76,699

1. Up, Up And Away (Jim Webb) 2:43
2. What Kind Of Fool Am I? (Bricusse/Hewley) 2:43
3. Hello, Dolly! (from the Broadway Production,  
"Hello, Dolly!" Jerry Herman)
4. Days Of Wine And Roses (Metzger/Monello) 2:25
5. Theme From Exodus  
(Boone/Gold) 2:43

A Snuff Garrett Production  
Produced by Snuff Garrett  
Arranged by Pete King

DOT RECORDS, A DIVISION OF PARAMOUNT PICTURES CORPORATION, HOLLYWOOD, CALIFORNIA 90028

**DOT**  
RECORDS



10 YEARS OF GRAMMY AWARD WINNING SONGS

PETE KING CHORALE

STEREOPHONIC

DLP

25,869

STEREOPHONIC

SIDE 2

LPS 76,700

1. The Shadow Of Your Smile  
(Love Theme from "The Sandpiper")  
(Webster-Mandel) 2:42

2. Volare (Nel Blu, Dipinto Di Blu)  
(Modugno-Migliacci-Parish) 2:06

3. Michelle (Lennon McCartney) 3:09

4. The Battle Of New Orleans (Jimmy Driftwood) 2:33

5. Moon River (Mercer Mancini) 3:17

A Snuff Garrett Production

Produced by Snuff Garrett

Arranged by Pete King

DOT RECORDS, A DIVISION OF PARAMOUNT PICTURES CORPORATION, HOLLYWOOD, CALIFORNIA 90028

## VIC DAMONE

1. DON'T LET ME GO (J. Revaux-M. Jourdan-E. Monfry-N. Newell)  
Les Nouvelles Editions Eddie Barclay-BIEM-3:48
2. ALL I NEED IS A GIRL (J. Styne-S. Sondheim)  
Williamson Music-Stratford Music-ASCAP-2:15
3. BY THE TIME I GET TO PHOENIX (J. Webb) Rivers Music-BMI-3:12

UTS-4501



Side A

4. LITTLE GREEN APPLES (B. Russell)  
Russell-Cason Music-ASCAP-4:22
5. DIDN'T WE (J. Webb) Jama Music-ASCAP-3:49
6. ALMOST CLOSE TO YOU (A. Bess-J. Corynn-J. M. Arlow-M. Hawker) Kenwood Music, Inc.-BMI-2:54

Arranged and Conducted by Joe Parnello

# UNITED TALENT

Exclusively Distributed By Buddah Records, 1650 Broadway, N.Y.C. 10019





## VIC DAMONE

1. THE LOOK OF LOVE (B. Bacharach-H. David)  
Colgems Music Corp.-ASCAP-2:33
2. CAN'T TAKE MY EYES OFF YOU (B. Crewe-B. Guido)  
Saturday Music-Seasons 4 Music-BMI-4:00
3. WHEN YOU'VE LAUGHED ALL YOUR LAUGHTER  
(And Cried All Your Tears) (D. Wayne-R. Loring)

UTS-4501

Side B

Vidam Music-Shelby Music-Sea-Lor-ASCAP-3:02

4. THIS IS MY LIFE (La Vita) (N. Newell-

B. Canford-A. Amurrie) Miller Music-ASCAP-4:18

5. MacARTHUR PARK (J. Webb) Canopy Music-ASCAP-6:18

6. TIME AFTER TIME (S. Kahn-J. Styne)

Sands Music Corp.-ASCAP-1:35

Arranged and Conducted by Joe Parnello

# UNITED TALENT

Exclusively Distributed By Buddah Records, 1650 Broadway, N.Y.C. 10019



# Side 1 Stereo

GL 25057

GL 25057 A

Fricker

**SYMPHONY No.1 Opus 9**

Schott & Co. Ltd. (MCPS)

Alla breve

RCA

Gold Seal

Adagio con molto passione

**LOUISVILLE ORCHESTRA**

**ROBERT WHITNEY,**

**Conductor**

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# Side 2 Stereo

GL 25057

GL 25057 B



Fricker

SYMPHONY No.1 Opus 9

Schott & Co. Ltd. (MCPS)

Tableau and Dance

Gold Seal

Moderato — Allegro

LOUISVILLE ORCHESTRA

ROBERT WHITNEY,

Conductor

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## VAUGHAN WILLIAMS: CHORAL WORKS

1. FANTASIA ON CHRISTMAS CAROLS—Hervey Allen (bass-baritone) Choir of King's College, Cambridge and London Symphony Orchestra, directed by David Willcocks. M.C.P.S. 11.34
- \*2. TWO ELIZABETHAN PART-SONGS—WILLOW SONG (Othello) and O MISTRESS MINE (Twelfth Night)—Choir of King's College, Cambridge, directed by David Willcocks M.C.P.S. 3.03
- \*3. THE TURTLE DOVE—Lindsay Heather (baritone) Choir of King's College, Cambridge, directed by David Willcocks Curwen 3.13 \*4. THREE SHAKESPEARE SONGS—Choir of King's College, Cambridge, directed by David Willcocks M.C.P.S. 6.43

(P) 1962 (P) 1960 \*



## STEREOPHONIC

\*\*1. WASSAIL SONG-Elizabethan Singers conducted by Louis Halsey Oxford University Press 2.35 \*\*2. BUSHES AND BRIARS-Elizabethan Singers conducted by Louis Halsey M.C.P.S. 3.14 \*\*3. DOWN AMONG THE DEAD MEN-Elizabethan Singers conducted by Louis Halsey M.C.P.S. 1.51 4. ANTIphon (from FIVE MYSTICAL SONGS)-Choir of St. George's Chapel, Windsor, directed by Dr. Sidney Campbell, with John Porter (organ) M.C.P.S. 3.22 \*\*\*5. LORD, THOU HAST BEEN OUR REFUGE-Choir of St. John's College, Cambridge, directed by George Guest, with Peter Owen (trumpet) and Brian Runnett (organ) Curwen 7.56 \*\*\*6. O TASTE AND SEE -Choir of St. Michael's College, Tenbury, directed by Lucian Nethsingha Oxford University Press 1.36 \*7. O CLAP YOUR HANDS-Choir of St. John's College, Cambridge and The London Brass Players, directed by George Guest, with Jonathan Bielby (organ) M.C.P.S. 2.42

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© 1963 \*\*\*\*

COLUMBIA  MASTERWORKS

Original Broadway Cast

**JOEL GREY**

in the musical

**THE GRAND TOUR**

Music and Lyrics by

**JERRY HERMAN**

Produced for records by

**MIKE BERNIKER and JERRY HERMAN**

JS 35761  
STEREO



**SIDE 1**

AL 35761  
© 1979 CBS Inc.

1. OVERTURE 3:37
2. I'LL BE HERE TOMORROW (Grey) 5:20
3. FOR POLAND (Holgate, Grey, Chorus) 3:52
4. I BELONG HERE (Lacey) 2:41
5. MARIANNE (Holgate) 3:52
6. WE'RE ALMOST THERE (Lacey, Vinovich, Grey, Holgate, Hudson, Varrone, Passengers) 4:59
7. MORE AND MORE/LESS AND LESS (Lacey, Holgate) 3:27

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Original Broadway Cast

**JOEL GREY**

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Produced for records by

**MIKE BERNIKER and JERRY HERMAN**

JS 35761  
STEREO

**SIDE 2**

BL 35761

© 1979 CBS Inc.

1. ONE EXTRAORDINARY THING (Grey, Lacey, Holgate, Vinovich, Colton) 6:19
2. MRS. S. L. JACOBOWSKY (Grey) 3:35
3. MAZELTOV (Grey, Varrone, Wedding Guests) 4:54
4. I THINK, I THINK (Holgate) 3:12
5. MARIANNE (Reprise) (Grey) 1:48
6. YOU I LIKE (Grey, Holgate) 3:33
7. I BELONG HERE (Reprise) (Lacey)/ I'LL BE HERE TOMORROW (Reprise) (Grey) 3:00
8. YOU I LIKE (Reprise) (Chorus) :54

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THE ART OF  
JOSEPH SZIGETI

M6X 31513  
M 31518  
MONO

SIDE 1

AL 31518

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RAHMSI CONCERTO IN D MAJOR FOR  
VIOLIN AND ORCHESTRA, Op. 77  
(Beginning)

1. I - Allegro non troppo  
Halle Orchestra  
Hamilton Harty, Conductor

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THE ART OF  
JOSEPH SZIGETI

M6X 31518  
M 31518  
MONO

SIDE 2

BL 31518  
© 1972 CBS, Inc.

BRAHMS: CONCERTO IN D MAJOR FOR  
VIOLIN AND ORCHESTRA, Op. 77  
(Conclusion)

1. I - Adagio
2. II - Allegro giocoso, ma non troppo vivace  
Halle Orchestra  
Hamilton Harty, Conductor

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Musical Heritage Society®



STEREO

# THIS ONE'S FOR BLANTON

MHS 912142  
SIDE 1

(20:54)  
33 1/3 RPM

1. Do Nothin' Till You Hear from Me
2. Pitter Panther Patter
3. Things Ain't What They Used to Be
4. Sophisticated Lady
5. See See Rider

DUKE ELLINGTON, Piano

RAY BROWN, Bass

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Musical Heritage Society®



STEREO

## THIS ONE'S FOR BLANTON

MHS 912142  
SIDE 2

(18:25)  
33 1/3 RPM

Fragmented Suite for Piano and Bass  
1. First Movement; 2. Second Movement  
3. Third Movement; 4 Fourth Movement

DUKE ELLINGTON, Piano  
RAY BROWN, Bass

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Side A Stereo  
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## Tchaikovsky: Concerto in D, Op. 35

- I. Allegro moderato
- II. Canzonetta: Andante
- III. Allegro vivaccissimo

Jascha Heifetz, Violinist  
Chicago Symphony Orchestra  
Fritz Reiner, Conductor

Produced by John Pfeiffer

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ARP1-4567-B

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- I. Allegro molto appassionato
- II. Andante
- III. Allegretto non troppo;  
Allegro molto vivace

Jascha Heifetz, Violinist  
Boston Symphony Orchestra  
Charles Munch, Conductor

Produced by John Pfeiffer

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RCA

Brahms

**Concerto No. 2 in B-Flat, Op.83**

AGL1-1267-A

Side A  
Stereo

- 
- I. Allegro non troppo
  - II. Allegro appassionato

Sviatoslav Richter, Pianist  
Chicago Symphony Orchestra  
Erich Leinsdorf, Conductor

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GOLD SEAL

RCA

Brahms

**Concerto No. 2 in B-Flat, Op. 83**

AGL1-1267-B

Side B  
Stereo

III. Andante  
IV. Allegretto grazioso

Sviatoslav Richter, Pianist  
Chicago Symphony Orchestra  
Erich Leinsdorf, Conductor  
Robert LaMarchina, Cello solo

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GOLD SEAL

OLDE WORLD RECORDS



MATTIE JOHNSON  
and  
THE STARS OF  
FAITH

OWR 7702 AS

Side 1

33 1/3 RPM  
Stereo

1. HELP ME LORD—3:06  
Lako Music (BMI)—R. Joyner
2. GOD'S GIVING—3:58  
Lako Music (BMI)—M. Johnson
3. JESUS IS MY ONLY FRIEND—2:25  
(Public Domain)
4. ALL GOD'S CHILDREN GOT SHOES—2:05  
(Public Domain)

Mfg. & Dist. by Olde World Records, A Division of Galaxy Communications, Inc., 75 E. 55th St. Ste. 503, N.Y. 10022

MATTIE JOHNSON  
and  
THE STARS OF  
FAITH



OWR 7702 BS

Side 2  
33 1/3 RPM  
Stereo

1. I NEED YOU JESUS—2:45  
Lako Music (BMI)—R. Joyner
2. IT'S IN MY HEART—2:20  
(Public Domain)
3. MORE TIME TO PRAY—2:42  
(Public Domain)
4. I SHALL BE FREE—3:59  
Lako Music (BMI)—R. Stuart/B.C. Mabry
5. GOD IS NEVER WITHOUT A WITNESS—2:12  
Lako Music (BMI)—R. Joyner

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Side AA

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Dennis, Mike, Raphael

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PHIL G. – M. I. CREED  
M.I.C. by RAPHAEL, PHIL G.

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TT PG 1105  
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# STARDUST

## MORGANA KING

28AP 3316

**33½ STEREO**



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JASRAC

1. ON GREEN DOLPHIN STREET - Bronislaw Kaper - Ned Washington -
  2. STARDUST - Hoagy Carmichael - Mitchell Parish -
  3. LIKE SOMEONE IN LOVE - Jimmy Van Heusen - Johnny Burke -
  4. GONE WITH THE WIND  
- Herbert Magidson - Allie Wrubel -
  5. I REMEMBER YOU  
- Victor Schertzinger - John H. Mercer -

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STARDUST  
MORGANA KING

28AP 3316

33 1/3 STEREO

**DR**  
DIGITAL RECORDING  
**SIDE B**

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JASRAC

1. I ONLY HAVE EYES FOR YOU - Harry Warren - Al Dubin -
2. SOMEONE TO WATCH OVER ME - George Gershwin - Ira Gershwin -
3. THE MORE I SEE YOU - Harry Warren - Mack Gordon -
4. DON'T WORRY 'BOUT ME - Ted Koehler - Rube Bloom -
5. I CAN'T GET STARTED - Vernon Duke - Ira Gershwin -

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# R & B WORLD VOL.1

SIDE A



RBW- 2001

1. "ONE NIGHT"

RELL (FEAT. GEDA K)

2. "TRADE IT ALL"

FABULOUS (FEAT. JAGGED EDGE)

# R & B WORLD VOL.1

SIDE B

RBW- 2001

1. "ALL THE HATTER"  
MONTELL JORDAN (NEW EXCLUSIVE)
2. "NO MATTER WHAT"  
TOYA (FEAT. 50 CENTS & LOON)



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*Medley Song*  
distributor

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*Evans*  
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## SOUND EFFECTS VOL. X

1025-A

33 1/3 RPM

1. Christmas - Salvation Army Band & Street Sounds (N.Y.C.-1964) :58
2. Christmas - Herald Square Bell (N.Y.C. - 1964) 1:06
3. 34th Street at Christmas (N.Y.C -1964) 1:00
4. World's Fair 1965 - African Pavilion 1:45
5. World's Fair 1965 - Pa. Pavillion - Liberty Bell and Crowd Background :45
6. Engine Room, Whistle & Bell (Tugboat) 2:08
7. Tug Whistle, Pulling away :27
8. Bird Call - Whippoorwill :56
9. Canary 1:25
10. Red Cardinal 1:00
11. Robin :53

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## SOUND EFFECTS VOL. X

1025-B

33 1/3 RPM

1. Heart Beat 1:00 - 2. Crowd Laughing :27
3. Hurrahs (3) :04
4. Hurrahs with Yelling and Whistling :32
5. Rifle Shots with Rocochet :26 6. Semi-distant Rifle Shcts :13
7. Civil War Musket Fire :53 - 8. Racing Cars 1:08
9. Motor Boat - Approaching and Receding :54
10. Motor Boat - Starting, Running, Stop 1:25
11. Motor Boat - Speeding, Fade Out :35
12. Ferry Boat ngines 1:32 - 13. Ferry Leaving Slip 1:34
14. Ferry Arriving, Cars Leaving 2:06

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# *Anointed records*

**FRED JOHNSON**  
"FRESH REVIVAL"

**SIDE A**

STEREO  
ANR-1

FRED JOHNSON  
MINISTRIES  
P. O. Box 21991  
Columbia, S. C. 29221

1. **I Love Him So** (Fred Johnson/Frepea Music/BMI) 3:20
2. **To Prove Your Love For Christ**  
(Fred Johnson/Frepea Music/BMI) 3:30
3. **Where's The Love** (Fred Johnson/Frepea Music/BMI) 3:30
4. **Blessed Jesus** (Fred Johnson/Frepea Music/BMI) 4:51
5. **We Still Have A Ways To Go**  
(Fred Johnson/Frepea Music/BMI) 4:30
6. **Don't Blame Jesus** (Fred Johnson/  
Frepea Music/BMI) 2:58

SRS-1284

© 1982

Recorded At 21st Century Spectrum Recording Services, Birmingham, AL.

# *Anointed records*

**FRED JOHNSON**  
**"FRESH REVIVAL"**

**SIDE B**

STEREO  
ANR-1

FRED JOHNSON  
MINISTRIES  
P. O. Box 21991  
Columbia, S. C. 29221

1. The Royal Telephone (F. M. Lehman) 4:27
2. When The Saints Go Marching In 3:31
3. I Bowled On My Knees And Cried Holy  
(John T. Benson) 3:59
4. Glory To His Name  
(Rev. E. A. Hoffman & Rev. J. H. Stockton) 3:27
5. I'm On The Battlefield  
(Tenn. Music & Printing Co.) 4:13

SRS-1284

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Recorded At 21st Century Spectrum Recording Services, Birmingham, AL.

# Face 1 Stéréo

PL 37136

PL 37136 A

# La Vie Parisienne

BO du film

OUVERTURE 3'11

FERMONS LES YEUX\* 2'48

BONDEAU DE METELLA\* 2'30

RONDALS DE MET  
CONN AIS PAS 1'02



(P) 1977  
RCA VICTOR

# Victor

REPEUPLONS LE FAUBOURG ST GERMAIN 42''  
LA LIGNE DE L'EST 36''

SI CETTE BARONNE EST JOLIE\* 1'06

## CHANSON DU BRESILIEN

ET DES VOYAGEURS 3'18

Musique : Jacques Offenbach

Musique : Jacques Offenbach

Paroles : Meilhac et Halevy

Adapt. et mus. add. : P. Po

Adapt. et paroles add. : J. Em.  
Editions du siècle. S. 114.

Edition musicale : Pema Music  
Brod : Georges Boëgi

Foto: Georges Bach

# Face2 Stéréo

**PL 37136**

PL 37136 B

# La Vie Parisienne



BO du film

JE SERAI VOTRE GUIDE\* 1'54

### RETOUR DE LA GARE 1'49

**JE VEUX M'EN FOURRER JUSQUE LA 1'53**

DUO DE LA GANTIERE ET DU BOTTIER\* 2'46

© P 1977

**RCA VICTOR**

# Victor

CHEZ LA BARONNE 1'47

## LETTRE DE FRASCATA\* 1'25

LE MAJOR 1'24

NOUS ENTRONS DANS CETTE DEMEURE 52"

JE SUIS VEUVE D'UN COLONEL 1'04

#### Musique : Jacques Offenbach

**Paroles : Meilhac et Halevy**

Adapt. et mus. add. : P. Porte

Adapt. et paroles add. : J. Emmanuel

## **Edition musicale : *Pentatone***

Face 1 Stéréo

PL 37136

PL 37136 C

La Vie Parisienne

BO du film

PAR ST CREPIN 1'26

CHEZ LA BARONNE 1'47

LA BARONNE ENDORMIE 1'09

TYROLIENNE 1'10



(P) 1977  
RCA VICTOR

Victor

PROMENADE SOUS LA PLUIE 2'58  
CHŒUR DES DOMESTIQUES 1'29  
L'AMOUR EST UNE ECHELLE IMMENSE 1'07  
LA PARISIENNE\* 1'56  
VOTRE HABIT A CRAQUE DANS LE DOS 51"

Musique : Jacques Offenbach

Paroles : Meilhac et Halevy

Adapt. et mus. add. : P. Porte

\*Adapt. et paroles add. : J. Emmanuel

Edition musicale : *Perma Music*

Prod. : Georges Bacri



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# Face 2 Stéréo

PL 37136

PL 37136 D

## La Vie Parisienne

BO du film

BOUM ON VA SE PRENDRE UNE CUITE\* 34"

IVRESSE GENERALE\* 4'30

CHŒUR RUSSE 27"

LA MAISON DOREE 14"



(P)1977  
RCA VICTOR

Victor

DUO DU BRESILIEN ET DE LA GANTIERE 2'36

LES CABINETS PARTICULIERS 42"

RENDEZ-VOUS 3'03

LA VIE PARISIENNE 2'10

Musique : Jacques Offenbach

Paroles : Meilhac et Halevy

Adapt. et mus. add. : P. Porte

\*Adapt. et paroles add. : J. Emmanuel

Edition musicale : Pema Music

Prod. : Georges Bacri



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GENIDIA

LE SEIGNEUR  
TABU LEY ROCHEREAU

*en direct de Yola*  
avec

*l'Orchestre AFRISA INTERNATIONAL*

GEN 109

33 tours

Face A

© 1984



1. NZOTO NA NGAI SE MOKO OYO

(TABU LEY)

2. NTUA BWANGA

(DINO VANGU)

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MUSIC MADE IN FRANCE

GENIDIA

LE SEIGNEUR  
TABU LEY ROCHEREAU

*en direct de Yola*

*avec*

*l'Orchestre AFRISA INTERNATIONAL*

GEN 109

33 tours

Face B

© 1984



1. AFRICA NOW  
(TABU LEY)
2. I NEED YOU  
(TABU LEY)

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Made in France.

Gospel

# AIR

RECORDS & TAPES

"I'M GOING AWAY"

SENSATIONAL SUNSET JUBILAIRES

SIDE A

AIR 10076

1. I'M GOING AWAY 5:52  
(Luther Barnes) IAM Publishing
2. OH LORD, STOP BY HERE 4:30  
(P.D. Arr. Luther Barnes) IAM Publishing
3. YOU DON'T KNOW HOW BLESSED YOU ARE 4:24  
(Luther Barnes) IAM Publishing
4. WHAT HE'S DONE FOR ME 3:24  
(P.D. Arr. Luther Barnes) IAM Publishing

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Gospel



"I'M GOING AWAY"

SENSATIONAL SUNSET JUBILAIRES

SIDE B

AIR 10076

1. HE'S ABLE 5:10  
(Luther Barnes) IAM Publishing
  2. JESUS, THAT'S HIS NAME 5:15  
(Beverly Glenn) Savgos Music
  3. JUST KEEP ON PRAYING 3:00  
(P.D. Arr. Luther Barnes) IAM Publishing
  4. WE'VE COME THIS FAR BY FAITH 5:10  
(P.D. Arr. Luther Barnes) IAM Publishing
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# Sound of Gospel

KENNETH WARD  
MATTIE MOSS CLARK  
PRESENTS KENNETH WARD &  
THE CENTRAL ILLINOIS MASS CHOIR

SOG-141  
(SOG-141-A)

SIDE ONE

LOVE OF JESUS (5:40)

Kenneth Ward

EVERYTHINGS ALRIGHT (5:41)

Kenneth Ward

KEEP ME EVERYDAY (4:32)

Kenneth Ward

DANGER (4:43)

Kenneth Ward

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# Sound of Gospel

KENNETH WARD  
MATTIE MOSS CLARK  
PRESENTS KENNETH WARD &  
THE CENTRAL ILLINOIS MASS CHOIR

SOG-141  
(SOG-141-B)

SIDE TWO

GIVE HIM GLORY (8:04)  
Kenneth Ward

LORD LET ME HEAR FROM HEAVEN (9:27)  
Elbernuta "Twinkie" Clark

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BBTB  
records



Stereo  
BT 1001

THIS SIDE  
33 1\3

---

1. DEADLY LOVE 4:14

---

L Stearns ©1988 BBTB Music - ASCAP

---

2. RANK + FILE 4:01

---

L Stearns ©1988 BBTB Music - ASCAP

---

3. DREAMS 3:50

---

D. Goodrich ©1988 BBTB Music - ASCAP

Produced and Arranged by Mind's i

©1988 BBTB Records

BBTB  
records



Stereo  
BT 1001

THAT SIDE  
33 1\3

---

1. A HOUSE DEFILED 6:08

---

L. Stearns ©1988 BBTB Music - ASCAP

---

2. SOMETHING'S WRONG 5:26

---

D. Goodrich ©1988 BBTB Music - ASCAP

Produced and arranged by Mind's i

©1988 BBTB Records

**Q.M.O.**  
RECORDS

**TODAY'S POP HITS**  
BY  
**THE "IN" GROUP**

**QMO #1-A**

**STEREO**  
**33 $\frac{1}{3}$  RPM**

1. INSTANT KARMA  
(John Ono Lennon)
2. VENUS (R. Van Leeuwen)
3. BRIDGE OVER TROUBLED WATER  
(Paul Simon)
4. RUBBERNECKIN' (D. Jones/B. Warren)
5. UP THE LADDER TO THE ROOF  
(V. Dimminco)
6. OH HAPPY DAY  
(A. Sherman - Arr.)

MANUFACTURED BY ALSHIRE INTERNATIONAL, BURBANK, CALIFORNIA, U.S.A.

**Q.M.O.**  
**RECORDS**

**TODAY'S POP HITS**  
BY  
**THE "IN" GROUP**

**QMO #1-B**

**STEREO**  
**33 $\frac{1}{3}$  RPM**

- 1. EASY COME, EASY GO**  
(J. Keller / D. Hilderbrand)
- 2. I WANT YOU BACK**  
(The Corporation)
- 3. DON'T CRY DADDY**  
(Scott Davis)
- 4. THANK YOU (FALETTIN' ME BE MICE ELF AGIN)**  
(S. Stewart)
- 5. HOUSE OF THE RISING SUN**  
(Huckridge / Jefe - Arr.)

MANUFACTURED BY ALSHIRE INTERNATIONAL, BURBANK, CALIFORNIA, U.S.A.

**Q.M.O.**  
**RECORDS**

**TODAY'S POP HITS**  
BY  
**THE "IN" GROUP**

**QMO #1-C**

**STEREO**  
**33 $\frac{1}{3}$  RPM**

- 1. ABC** (The Corporation)
- 2. SPIRIT IN THE SKY**  
(N. Greenbaum)
- 3. THE RAPPER** (D. Ierace)
- 4. HE AIN'T HEAVY, HE'S MY BROTHER**  
(B. Scott / B. Russell)
- 5. MA BELLE AMIE**  
(H. Vaneijck / P. Tetteroo)
- 6. SCARBOROUGH FAYRE**  
(M. Huckridge / A. Sherman - Arr.)

MANUFACTURED BY ALSHIRE INTERNATIONAL, BURBANK, CALIFORNIA, U.S.A.

**Q.M.O.**  
**RECORDS**

**TODAY'S POP HITS**  
BY  
**THE "IN" GROUP**

**QMO #1-D**

**STEREO**  
**33 $\frac{1}{3}$  RPM**

- 1. LOVE GROWS**  
(B. Mason / T. MaCaulay)
- 2. HEY THERE LONELY GIRL**  
(E. Shuman / L. Carr)
- 3. RAINY NIGHT IN GEORGIA**  
(Tony Joe White)
- 4. LET IT BE**  
(Lennon / McCartney)
- 5. SOMETHING'S BURNING**  
(Mac Davis)

MANUFACTURED BY ALSHIRE INTERNATIONAL, BURBANK, CALIFORNIA, U.S.A.



10920 Wilshire Blvd.

Los Angeles, Calif.

SIDE A

TR 2080-A

**STRANGE COUNTRY  
BILLY STRANGE**

1. DON'T THINK TWICE, IT'S ALRIGHT 2:43
2. GUITAR COUNTRY 2:10
3. ALLENTOWN JAIL 2:19
4. STRANGE COUNTRY 3:18
5. DOESN'T ANYBODY KNOW MY NAME 2:36



10920 Wilshire Blvd.

Los Angeles, Calif.

SIDE B

TR 2080-B

**STRANGE COUNTRY  
BILLY STRANGE**

- |                          |      |
|--------------------------|------|
| 1. DADDY ROLL 'EM        | 3:05 |
| 2. SING HALLELUJAH       | 2:40 |
| 3. GREEN, GREEN          | 2:02 |
| 4. STRANGER IN YOUR TOWN | 2:35 |
| 5. SANGAREE              | 2:12 |

ON JAZZICAL  
RECORDS

THE FLIGHT OF THE PHOEBUS

CHRIS PHOEBUS

STEREO  
33 1/3 RPM

SIDE ONE

Produced by  
J. Leonovich and  
D. Babich

1. ILL FATED (C. Phoebus)
2. BLUE LIGHTS (G.G. Gryce)
3. JAMIE (C. Phoebus)

Recorded at AMS Studios  
East Brunswick, N.J.

ON JAZZICAL  
RECORDS

THE FLIGHT OF THE PHOEBUS

CHRIS PHOEBUS

STEREO  
33 1/3 RPM  
SIDE TWO  
Produced by  
J. Leonovich and  
D. Babich

1. INDIANA
2. CUT OF NOWHERE  
(E. Heyman & J. Green)
3. ST. LOUIS BLUES  
(W.C. Handy)



Robert Turner & Silverheart Singers

A CHANGE IN MY LIFE

All Songs © 1984 Tyscot Records, Inc.

SIDE ONE

TRO20384

1. A CHANGE IN MY LIFE/Robert Turner Duckett/  
Tyscot, Inc./ASCAP
2. GOD IS MY REFUGE/Robert Turner Duckett/  
Tyscot, Inc./ASCAP
3. THERE'S ALWAYS HOPE IN CHRIST/Perry  
Broadnax/Scott Res Dist. Music/BMI

© 1984 Tyscot Records, Inc. (R) Distributed by The Benson Company, Inc., 365 Great Circle Drive, Nashville, TN 37228/Box 1144 Cambridge (Galt) Ontario, Canada N1R 6C9



Robert Turner & Silverheart Singers

A CHANGE IN MY LIFE

All Songs © 1984 Tyscot Records, Inc.

SIDE TWO

TRO20384

1. WE'VE COME THIS FAR (We Feel Like Going On)/  
arr. Robert Turner Duckett/Tyscot, Inc./ASCAP
2. REACH OUT AND TRY JESUS/Robert Turner  
Duckett/Tyscot, Inc./ASCAP
3. NOW IS THE TIME/Robert Turner Duckett/  
Tyscot, Inc./ASCAP
4. DON'T LET IT BE TOO LATE/M. Elaine Brooks/  
Tyscot, Inc./ASCAP

© 1984 Tyscot Records, Inc. ®  
Distributed by The Benson Company, Inc., 365 Great Circle Drive, Nashville, TN 37228/Box 1144 Cambridge (Galt) Ontario, Canada N1R 6C9



CHARLES CLENCY  
Founder and Director

# "Now Sing We Joyfully"

Produced By:

Voices of Melody

Recording Engineer:

William Brown, Jr.

Vom-1002

Side 1

33 $\frac{1}{3}$

Stereo

1. NOW SING WE JOYFULLY (G. Young) 2:00
2. HE KNOWS HOW MUCH WE CAN BEAR (P. Hall; R. Martin)  
Soloist: Ivory Nuckolls 4:17
3. WE'VE ONLY JUST BEGUN (R. Williams; P. Nichols) 3:21
4. TRUST IN THE LOBD (L. Furguson) 4:21  
Soloist: Ann Parker
5. YOU BETTER MIND (J. Hairston) 2:17
6. CLOSE TO THEE (arr. H. Lindsey) 7:15



CHARLES CLENCY  
Founder and Director

# "Now Sing We Joyfully"

Produced By:

Voices of Melody

Recording Engineer:

William Brown, Jr.



33 1/3

Vom-1002

Side 2

Stereo

1. LORD'S PRAYER (L. Robertson) 4:20
2. I MAY NEVER PASS THIS WAY AGAIN (J. Cleveland) 4:50  
Soloist: Eulaletta Pickett
3. I REALLY LOVE THE LORD (L. Roberts) 1:30
4. TRADEWINDS (R. MacDonald: W. Salter) 5:23  
Soloist: Gloria Cotton
5. AIN'T GOT TIME TO DIF. (H. Johnson) 2:20  
Soloist: Edward Hatchett
6. I'LL TELL IT (T. Dorsey) 4:48  
Soloist: Margaret Clemons



## THE GOSPEL SCRENADORS

AIR CO.

© 1981

AIR 10038

Side I

33 1/3 RPM

1. TRY JESUS 4:29
2. STEAL AWAY 2:57
3. GLORY, GLORY HALLELUAH 2:30
4. JESUS SAVES 4:09
5. OLD SHIP OF ZION 2:42

Mfg.

& Dist.

by Atl.

Int.

Record

Co.

1872

Marietta Blvd.

NW Atl. Ga

30318



THE GOSPEL SCRENADORS

AIR CO.

(P) © 1981

AIR 10038

Side II

33 1/3 RPM

1. GIVE A LITTLE 2:52
2. JORDAN RIVER 2:54
3. THANK YOU LORD 4:02
4. NEWBORN SOUL 2:17
5. EVERY HOUR, HE'LL GIVE

YOU POWER 4:01

Mfg. & Dist. by Atl. Int. Record Co. 1872 Marietta Blvd. NW Atl. Ga 30318

# SHILOH

SHILOH FIRST MISSIONARY BAPTIST CHURCH MASS CHOIR

## "JUST TELL JESUS"

© P 1987 Laracar Publishing,  
Inc. (BMI)

Executive Producer: Shiloh First  
Missionary Baptist Church

SIDE ONE

SH-0001

1. JUST TELL JESUS (Paul L. Baldwin)  
Vocalist: Gary Askew
2. I SING PRAISES (John P. Kee)  
Vocalist: John P. Kee
3. COUNT YOUR BLESSINGS (Donnie Graves)  
Vocalist: Carolyn Walker
4. REVIVE US LORD (Paul L. Baldwin)  
Vocalist: Rev. C.L. Carter, Sr. and Paul L. Baldwin
5. TRUST IN THE LORD (Margaret Taylor)

Manufactured and Distributed by AGAPE RECORDS, INC., P.O. Box 87260, College Park, GA 30337

# SHILOH

SHILOH FIRST MISSIONARY BAPTIST CHURCH MASS CHOIR

## "JUST TELL JESUS"

© 1987 Laracar Publishing,  
Inc. (BMI)  
Executive Producer: Shiloh First  
Missionary Baptist Church

SIDE TWO

SH-0001

### 1. ARE YOU WASHED IN THE BLOOD? (Paul L. Baldwin)

Vocalist: John P. Kee and Tina Morrison

### 2. CRUCIFIED (Paul L. Baldwin)

Vocalist: Lee Ponder, Jr.

### 3. KEEP MOVING (Doris Jordan)

Vocalist: Eric Walker and Joyce Hackett

### 4. TO GOD BE THE GLORY (Andre Crouch)

Choir Vocals: Paul L. Baldwin

Vocalist: Michael Carter

Crouch Music (BMI)

Manufactured and Distributed by AGAPE RECORDS, INC., P.O. Box 87260, College Park, GA 30337



ATLANTIC

SD R-018

PRESENTING GLORIA GRIFFIN  
GOSPEL'S QUEEN

STEREO

ONE

1. IT'S REAL  
Trad. Arr. Gloria Griffin
2. GIVE ME YOUR TIRED, YOUR POOR  
Irving Berlin - Emma Lazarus
3. WITH A CHILD'S HEART  
Trad. Arr. Gloria Griffin
4. GIVE YOUR HEART BACK TO GOD  
Trad. Arr. Gloria Griffin
5. I KNOW I LOVE JESUS  
Trad. Arr. Gloria Griffin

(ST-A-681323 PR)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.



SD R-018

PRESENTING GLORIA GRIFFIN  
GOSPEL'S QUEEN

STEREO

TWO

1. IT TOOK A MIRACLE  
John W. Peterson
2. BRIGHTEN THE WAY LORD  
Roberta Martin
3. THIS I DO BELIEVE  
Lucy Capers
4. BLESS THE LORD  
Trad. Arr. Gloria Griffin
5. WITH CHRIST I'LL WIN  
Trad. Arr. Gloria Griffin

(ST-A-681324 PR)

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

# WHO IS GOSPEL

WORKING FOR THE LORD  
THE FIVE BLIND BOYS  
OF ALABAMA

Produced By: John Bowden  
Recorded At Crescent City Sound  
Studios, Greensboro, N.C.

STEREO

HBX 2155  
HBX 2155 A

**LORD I'M READY TO GO** (P.d. Arr. George Scott)  
Our Children's Music/BMI 3:46

**ANOTHER DAY'S JOURNEY** (James Evans)  
Our Children's Music/BMI 2:30

**SOME DAY** (Simms)

Our Children's Music/BMI 5:25

**WORKING FOR THE LORD**

(P.D. Arr. G. Scott, C. Porter)

Our Children's Music/BMI 2:35

TOTAL TIME: 14:25

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# WHO IS GOSPEL

## WORKING FOR THE LORD THE FIVE BLIND BOYS OF ALABAMA

Produced By: John Bowden  
Recorded At Crescent City Sound  
Studios, Greensboro, N.C.

STEREO

HBX 2155  
HBX 2155 B

JESUS LIFTED ME (P.D. Arr. George Scott)

Our Children's Music/BMI 3:03

SERVING GOD (James Evans)

Our Children's Music/BMI 2:47

HE'LL SEE YOU THROUGH (George Scott)

Our Children's Music/BMI 1:55

GIVE ME THAT OLD TIME RELIGION

(P.D. Arr. G. Scott)

Our Children's Music/BMI 2:57

I WANT TO DIE EASY

(P.D. Arr. George Scott)

Our Children's Music/BMI 3:32

TOTAL TIME: 14:26

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Gospel

# AIR RECORDS & TAPES

"HOLD ON"

REV. F.C. BARNES & REV. JANICE BROWN

SIDE A

AIR 10099

1. HOLD ON 3:40

Rev. F.C. Barnes & Rev. Janice Brown/Int. Atlanta Music BMI

2. HE DIDN'T HAVE TO DO IT 4:18

Rev. F.C. Barnes & Rev. Janice Brown/Int. Atlanta Music BMI

3. TAKE IT TO JESUS 5:10

Rev. F.C. Barnes & Rev. Janice Brown/Int. Atlanta Music BMI

4. I'M SO GLAD JESUS LOVES ME 5:09

Rev. F.C. Barnes & Rev. Janice Brown  
International Atlanta Music BMI

© 1985 International Atlanta  
Music Co. BMI

Manufactured by Atlanta International Record Co., Inc. 881 Memorial Drive S.E., Atlanta, GA 30316

Gospel

# air

RECORDS & TAPES

"HOLD ON"

REV. F.C. BARNES & REV. JANICE BROWN

SIDE B

AIR 10099

1. ALL GOD'S CHILDREN WILL BE THERE 4:32

Rev. F.C. Barnes & Rev. Janice Brown/Int. Atlanta Music BMI

2. GOD WILL TAKE CARE OF YOU 6:30

P.D. Arr. Rev. F.C. Barnes & Rev. Janice Brown/  
Int. Atlanta Music BMI

3. JESUS FOUND ME (Just In Time) 3:30

Rev. F.C. Barnes & Rev. Janice Brown/Int. Atlanta Music BMI

4. THERE'S A GREAT MEETING 3:51

Rev. F.C. Barnes & Rev. Janice Brown  
International Atlanta Music BMI

© 1985 International Atlanta  
Music Co. BMI

Manufactured by Atlanta International Record Co., Inc.

GA 30316

Memorial Drive S.E., Atlanta, GA

NASHBORO  
RECORDS

®

SIDE ONE

© 1982

NASHBORO

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Law And Subject To  
Criminal Prosecution

STEREO  
NA-7259-A

ON THE BATTLEFIELD  
The Penn District Mass Choir

1. ON THE BATTLEFIELD 3:09  
(J. Thompson) Glori Gospel Music/BMI
2. ANCHORED IN JESUS 2:36  
(J. Thompson) Glori Gospel Music/BMI
3. LOOK OVER YOUR SHOULDER 4:36  
(J. Thompson) Glori Gospel Music/BMI
4. SOMETHING MUST BE DONE 4:01  
(J. Thompson) Glori Gospel Music/BMI

1011 WOODLAND STREET - NASHVILLE, TENNESSEE 37206

NASHBORO  
RECORDS

®

SIDE TWO

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NASHBORO

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Criminal Prosecution

STEREO  
NA-7259-B

ON THE BATTLEFIELD  
The Penn District Mass Choir

1. I KNOW A MAN 3:36  
(J. Thompson) Glori Gospel Music/BMI
2. HIGHER GROUND 2:16  
(J. Thompson) Glori Gospel Music/BMI
3. GIVE US A HEART LIKE THINE 4:13  
(J. Thompson) Glori Gospel Music/BMI
4. JOHN 3:16 4:18  
(J. Thompson) Glori Gospel Music/BMI

1011 WOODLAND STREET • NASHVILLE, TENNESSEE 37206

# MALACO

T.M.

## MIRACLE THE JACKSON SOUTHERNAIRES

MGS-4370  
(M-4370-A)

SIDE ONE

1. MIRACLE (Jackson Southernairs/S. Madison/Malaco Music BMI)
2. PLEASE BE PATIENT WITH ME (S. Wilson,Jr., Savgos Music, Inc. BMI)
3. ONE MORE DAY (Jackson Southernairs/Malaco Music BMI)
4. FIRE (Jackson Southernairs/Malaco Music BMI)

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MANUFACTURED AND DISTRIBUTED BY MALACO RECORDS, JACKSON, MS

# MALACO

T.M.

## MIRACLE THE JACKSON SOUTHERNAIRES

MGS-4370  
(M-4370-B)

SIDE TWO

1. LIVING IN THE LAST DAYS (Jackson Southernairs/Tommy Tate/  
Malaco Music BMI)
2. HIS OWN (Willie Banks/Lyons Publishing)
3. HE'S SO GOOD, AND I THANK HIM (Jackson Southernairs/Malaco Music BMI)
4. THAT WILL BE GOOD ENOUGH FOR ME (James Cleveland/Screen Gems/  
EMI Music BMI)
5. SAY A PRAYER FOR CHRISTMAS (Jackson Southernairs/Malaco Music BMI)

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SL 14774  
(SL 14774 AS)

SIDE 1  
33 1/3 RPM

**SIM WILSON  
HE WILL NOT CHANGE**

1. HE WILL NOT CHANGE (5:30) (S. Wilson)  
(Savgos Music, Inc.-BMI)
2. HE WILL GIVE HIS ANGELS CHARGE OVER YOU  
(4:10) (S. Wilson) (Savgos Music, Inc.-BMI)
3. HEAR ME GOD (3:15) (C. Coates)  
(Savgos Music, Inc.-BMI)
4. DO IT WHILE YOU CAN (3:23) (S. Wilson)  
(Savgos Music, Inc.-BMI)

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Manufactured and Distributed by Savoy Records, 342 Westminster Ave., Elizabeth, N.J. 07208



Peacock

TM

"THERE'S A GOD SOMEWHERE"  
THE FIVE BLIND BOYS

SIDE A  
STEREO

PLP-59212  
(PLP-59212-A)

1. WHEN I GET INSIDE (Sandy Foster)  
Soloist: Sandy Foster 3:19
2. SOMEWHERE LISTENING FOR MY NAME (Archie Brownlee)  
Soloist: Sandy Foster 2:31
3. WE ARE BUILDING (Lloyd Woodard)  
Soloist: Sandy Foster 2:12
4. I'M LOOKING FOR A MAN (J.W. Alexander & Z. Samuels)  
Kags Music Corp. (BMI) Soloist: Sandy Foster 2:56
5. WHO (L. Woodard) Soloist: Lloyd Woodard  
THERE IS A GOD SOMEWHERE (Archie Brownlee)  
Soloist: Sandy Foster Medley 4:52

All songs published by Lion Pub. Co., Inc.,  
a div. of ABC Dunhill Music, Inc. (BMI), except band 4.

PRODUCED BY IRA TUCKER

Arranged by J.T. Clinkscales / L. Woodard /

Sandy Foster

© 1974, ABC Records, Inc.



Peacock

TM

**"THERE'S A GOD SOMEWHERE"  
THE FIVE BLIND BOYS**

SIDE B  
STEREO

PLP-59212  
(PLP-59212-B)

1. WALK WITH ME LORD (P.D. - Arr. by Lloyd Woodard)  
Soloist: Lloyd Woodard 2:57
2. I WONDER, DO YOU (Archie Brownlee)  
Soloist: Jiminy Carter 3:28
3. HIS EYE IS ON THE SPARROW (Traditional - Arr. by Lloyd Woodard)  
Soloist: Lloyd Woodard 4:55
4. LET'S GET READY (Lloyd Woodard) Soloist: Sandy Foster 2:50

All songs published by Lion Pub. Co., Inc.,  
a div. of ABC / Dunhill Music, Inc. (BMI)

PRODUCED BY IRA TUCKER

Arranged J.T. Clinkscales / L. Woodard / Sandy Foster  
© 1974, ABC Records, Inc.

# WHO IS GOING

## "I'LL KEEP ON LOVING HIM"

### SWAN SILVERTONES

All Published By Our Children's Music/BMI

STEREO

HBX 2172  
HBX 2172 A

I'LL KEEP ON LOVING HIM  
(P. D. Arr: L. Johnson) 3:59  
MY SOUL NEEDS RESTING  
(P. D. Arr: John Myles) 2:23  
I'M GLAD I FOUND THE LORD  
(Sam Hubbard) 3:55  
HAPPY WITH JESUS ALONE  
(P. D. Arr: Sam Hubbard) 4:44  
JESUS MADE ME  
(L. Johnson) 3:00  
**TOTAL TIME: 18:13**

Produced By: John Bowden  
Recorded At: Crescent City Sound, Greensboro, N.C.  
Engineer: Wayne Jernigan

Mixed At: Opal Studios, N.Y.C.  
Engineer: James Cordon Jr  
© 1974 Scepter Records Inc.

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# WHO IS GOSPEL

"I'LL KEEP ON LOVING HIM"  
SWAN SILVERTONES

All Published By Our Children's Music/BMI

STEREO

HBX 2172  
HBX 2172-B

## LEAK IN THIS OLD BUILDING

(P. D. Arr: L. Johnson) 3:49

## LIFE OF A SINNER

(L. Johnson) 5:58

## I'M ROLLING

(P. D. Arr: John Myles) 4:42

## I'M TRYING TO MAKE HEAVEN MY HOME

(P. D. Arr: L. Johnson) 2:35

**TOTAL TIME: 17:14**

Produced By: John Bowden

Recorded At: Crescent City Sound: Greensboro, N. C.

Engineer: Wayne Jernigan

Mixed At: Opal Studios: N. Y. C.

Engineer: James Cordon, Jr.

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A PRODUCT OF SCEPTER RECORDS, INC.

RIGHT NOW  
(IF YOU BELIEVE)  
Chicago Mass Choir

*Light*

33 1/3 rpm

STEREOPHONIC

SIDE 1

SPCN 7-115-72048-7

1. EVERYBODY LET'S PRAISE THE LORD 3:05  
Percy Gray
2. CAUGHT UP 4:22  
Timothy McGhee
3. LOVER OF MY SOUL 7:16  
Brenda J. Moore
4. GOD'S GOT THE POWER 5:20  
La Velle Lacey

Produced and Arranged by: Melvin Seals

Production Company: M.S. Productions

Executive Producer: Ralph Carmichael

All songs © Libris/Black and White

Ivory Publishing Co./BMI

© 1990 Lexicon Music, Inc.

LIGHT RECORDS A Division of Lexicon Incorporated, Newbury Park, California 91320

RIGHT NOW  
(IF YOU BELIEVE)  
Chicago Mass Choir

*Light*

33 1/3 rpm

STEREOPHONIC

SIDE 2

SPCN 7-115-72048-7

1. HE'S THE LOVER OF MY SOUL 4:37  
Abe D. Cook
2. EVEN ME 4:12  
David Brock
3. TELL JESUS 7:45  
Brenda Joyce Moore
4. RIGHT NOW 4:46  
Bishop J.C. White

Produced and Arranged by: Melvin Seals  
Production Company: M.S. Productions  
Executive Producer: Ralph Carmichael  
All songs © Libris/Black and White

Ivory Publishing Co./BMI  
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LIGHT RECORDS A Division of Lexicon Incorporated, Newbury Park, California 91320



**JEFF BANKS & THE  
REVIVAL TEMPLE MASS CHOIR**  
**"THE STORM IS OVER"**

**SAV 14796**  
(SAV-14796A)

**SIDE A**

1. "THE STORM IS OVER" 6:31  
(Rev. Milton Biggaham) Arisav Music, SESAC
2. "THE SEARCH IS OVER" 3:00  
(T. Seright) Arisav Music, SESAC
3. "LORD, I LOVE YOU" 6:04  
(O. Smith) Arisav Music, SESAC
4. "DIDN'T I TELL YA" 3:08  
(T. Hairston) Arisav Music, SESAC
5. "GOD CAN" 3:22  
(A. Darling) Savgos Music, BMI

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SAVOY RECORDS,\* 611 BROADWAY\* NEW YORK, NY 10012 / Distributed by MALACO Records\* Jackson, MS U.S.A.



**JEFF BANKS & THE  
REVIVAL TEMPLE MASS CHOIR**  
**"THE STORM IS OVER"**



**SAV 14796**  
(SAV-14976B)

**SIDE B**

1. "I'M A SOLDIER" 4:53  
(J. Kee) Savgos Music, BMI/Ja'twan Pub., BMI
2. "YES, JESUS LOVES ME" 5:02  
(O. Smith) Arisav Music, SESAC
3. "I TRUST IN GOD" 3:04  
(J. Perry, Jr.) Arisav Music, SESAC
4. "HE'LL MAKE A WAY FOR YOU" 3:40  
(Rev. M. Biggaham/J. Perry, Jr.) Arisav Music, SESAC
5. "ALL THINGS IN JESUS I FIND" 4:30  
(Traditional Arrangement by James Perry)  
Arisav Music/SESAC

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SAVOY RECORDS \* 671 BROADWAY \* NEW YORK, NY 10012 / Distributed by MALACO Records \* Jackson, MS USA

MIRACLE

\* THE SOUL STIRRERS \*

WILL THE REAL SOUL STIRRERS  
PLEASE STAND UP

SIDE ONE

MIR-5006

- 1 - IF YOU LOVE JESUS RAISE YOUR HAND 3:35 (Dillard Crume)  
Take Five Music (BMI)
- 2 - TOUCH THE HEM OF HIS GARMENT 2:33  
(Sam Cooke) Venice Music (BMI)
- 3 - NOBODY'S CHILD 5:13  
(Public Domain) Koke Moke & Noke Music (BMI)
- 4 - HE'LL WELCOME ME 4:00  
(S. R. Crain) Venice Music (BMI)
- 5 - HEY BROTHER 5:10  
(Leroy Crume) Dillfro Music (BMI)  
Produced by: Dillard, Leroy &  
Arthur Crume

Distributed by Ichiban Records Inc., P. O. Box 724677, Atlanta GA 30339, Tel.: (404) 926-3377

MIRACLE

\* THE SOUL STIRRERS \*  
WILL THE REAL SOUL STIRRERS  
PLEASE STAND UP.

SIDE TWO

MIR-5006

- 1 - THEY CRUCIFIED HIM 3:44  
(Dillard Crume) Take Five Music (BMI)
- 2 - ARE YOU HOLDING ON 3:59  
(Dillard Crume) Take Five Music (BMI)
- 3 - WALK ALONG WITH ME 3:58  
(Leroy Crume) Dilflo Music (BMI)
- 4 - UNTIL THEN 2:27  
(Leroy Crume) Venice Music (BMI)
- 5 - STEP ON BOARD AND FOLLOW ME 4:27  
(Dillard Crume) Take Five Music (BMI)  
Produced by: Dillard, Leroy &  
Arthur Crume

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# I. LITURGY of the



WORD of GOD

II LITURGY of



the EUCHARIST



Things & Tony Lakatos

# Mother Nature

Direct Metal R  
**DMM**  
Mastering  
® TELDEC

Side one



LC 7223

GEMA  
ST 33

1. Turn to east (Attila László) 6'21"
2. When you came . . . (Attila László/Ivan Bradanyi) 4'21"
3. Dancing dolls (Tony Lakatos) 4'40"
4. Basking tiger (Attila László) 7'09"

jazzpoint  
jp 1028

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Things & Tony Lakatos

# Mother Nature

Direct Metal  
**DMM**  
Mastering  
TELDEC

Side two



LC 7223

GEMA  
ST 33

5. Mother nature (Attila László/Torito Quick)
6. Kid song (Tony Lakatos)
7. Good luck (Attila László)
8. Osteria (Tony Lakatos)

3'50"  
5'52"  
5'38"  
6'59"

jazzpoint  
jp 1028

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33½ RPM

STEREO

TOHO-TOWA presents Film  
"ADVENTURE FAMILY"

Licensed by  
NEW MUSIC  
PROD. Co., U.S.A.

FML-70  
(SILBT 7287) S

NO. 1

(2 Sides)  
© 1977

1. TO TOUCH THE WIND  
(*G. Kauer, D. Lackey, D. Bachmann*)
2. TO TOUCH THE WIND\*  
(*G. Kauer, D. Lackey, D. Bachmann*)
3. THE BEAUTIFUL ROCKIES
4. BEAR CUBS
5. THE LITTLE COUGARS
6. MOTHER COUGAR IN THE FOREST
7. ALOUETA (*Folklore*)
8. HUNTING
9. WILDERNESS FAMILY\*  
(*G. Kauer, D. Lackey, D. Bachmann*)

Music by GENE KAUER/  
DOUG LACKEY/DENNIS BACHMANN

ORIGINAL SOUNDTRACK  
RECORDING

\*Sung by LEE DRESSER

MANUFACTURED BY KING RECORD CO., LTD. TOKYO, JAPAN

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33½ RPM

STEREO

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FML-70  
(SILBT 7288) S

NO. 2  
(2 Sides)  
© 1977

1. TO TOUCH THE WIND\* (G. Kauer, D. Lackey, D. Bachmann)
2. ONE MORNING IN THE ROCKIES
3. FIGHTING KRESS
4. THE WEAK JENNY
5. FRITOS' ATTACK
6. THE GREAT MOTHER
7. EVERYBODY LOVES SAMPSON
8. WILDERNESS FAMILY\*  
(G. Kauer, D. Lackey, D. Bachmann)
9. TO TOUCH THE WIND  
(G. Kauer, D. Lackey, D. Bachmann)

Music by GENE KAUSER/  
DOUG LACKEY/DENNIS BACHMANN

ORIGINAL SOUNDTRACK  
RECORDING

\*Sung by LEE DRESSER

MANUFACTURED BY KING RECORD CO., LTD. TOKYO, JAPAN





SL 14751

SIDE ONE  
SL 14751 AS

### THE CONSOLERS

1. GIVE GOD THANKS (4:27) (Sullivan Pugh)  
(Savgos Music, Inc. - BMI)
2. GETTING READY FOR THE RAPTURE (3:46)  
(Sullivan Pugh) (Savgos Music, Inc. - BMI)
3. WAITING FOR MY CHILD TO COME HOME (4:54)  
(Sullivan Pugh) (Excellorec Music - BMI)
4. CHRIST MAKES THE DIFFERENCE (4:02)  
(Sullivan Pugh) (Savgos Music, Inc. - BMI)
5. ALL THE SAINTS OF GOD (3:57) (Sullivan Pugh)  
(Savgos Music, Inc. - BMI)

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SL 14751

SIDE TWO  
SL 14751 BS

THE CONSOLERS

1. JORDAN RIVER (3:25)  
(Public Domain)
2. THE ALMIGHTY POWER (5:05) (Sullivan Pugh)  
(Savgos Music, Inc., - BMI)
3. I FEEL GOOD (5:45)  
(Public Domain)
4. SO THAT I COULD BE FREE (3:20)  
(Sullivan Pugh) (Savgos Music, Inc., - BMI)
5. OH HOW HAPPY I WILL BE (3:50)  
(Sullivan Pugh) (Savgos Music, Inc., - BMI)

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# *Consolating Sound*

RECORDS

IT'S ME AGAIN LORD

REV. F.C. BARNES & SISTER JANICE BROWN

SIDE 1

70101

1. IT'S ME AGAIN LORD \*
2. IT'S ME AGAIN THANKING YOU \*
3. TAKE YOUR BURDEN TO JESUS \*
4. HE SAID HE WOULD AND HE DID \*
5. O LORD WILL YOU HELP ME \*

\*Written by Rev. F.C. Barnes

Published by Eternal Gold

Publishing Co. BMI

Distributed By: Atlanta Int. Record Co. 1872 Marietta Blvd. N.W. Atlanta, Ga 30318 (404) 351-4344

# Consolating Sound

RECORDS

IT'S ME AGAIN LORD

REV. F.C. BARNES & SISTER JANICE BROWN

SIDE 2

70101

1. THANK GOD FOR THE BIBLE \*
2. UNCLOUDY DAY
3. RUNNING \*
4. COME IN THE ROOM

\*Written by Rev. F.C. Barnes  
Published by Eternal Gold  
Publishing Co. BMI

Distributed By: Atlanta Int. Record Co. 1872 Marietta Blvd. N.W. Atlanta, Ga 30318 (404) 351-4344



"NO TEARS IN GLORY"

REV. F.C. BARNES & REV. JANICE BROWN

SIDE A

AIR 10077

1. NO TEARS IN GLORY 5:17  
(Rev. Barnes & Rev. Brown) I.A.M. Publishing)
2. TILL I DIE 3:53  
(P.D. - arr. Rev. Barnes & Rev. Brown) I.A.M. Pub.
3. REMEMBER ME 6:37  
(P.D. - arr. Rev. Barnes & Rev. Brown) I.A.M. Pub.
4. FOR YOUR TEARS I DIED 5:52  
(Rev. Barnes & Rev. Brown) I.A.M. Publishing

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Gospel

# AIR

RECORDS & TAPES

"NO TEARS IN GLORY"

REV. F.C. BARNES & REV. JANICE BROWN

SIDE B

AIR 10077

HAVE THINE OWN WAY 5:00

(P.D. - arr. Rev. Barnes & Rev. Brown) I.A.M. Pub.

2. I LOVE YOU FOR BEING SO GOOD 3:52

(Rev. Barnes & Rev. Brown) I.A.M. Publishing

3. GOD WILL CARRY YOU THROUGH 6:58

(Rev. Barnes & Rev. Brown) I.A.M. Publishing

4. BRIGHT SIDE SOMEWHERE 5:52

(P.D. - arr. Rev. Barnes & Rev. Brown) I.A.M. Pub.

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Manufactured by Atlanta International Record Co., Inc.



SL 14642  
(SL 14642 SA)

SIDE 1  
33 1/3 RPM

THE CRAIG BROTHERS

1. HE WANTS A PLACE (4:12) (T.Whitfield)  
(Bridgeport Music, Inc.-BMI)
2. SIGN ME UP (4:49) (K.Yancy-J.Metcalfe)  
(Yan/Amse Publishing-ASCAP)
3. GONE ARE MY FEARS (3:23) (C.&J.Craig)  
(Savgos Music, Inc.-BMI)
4. HE MADE SOMETHING OUT OF MY LIFE  
(4:13) (R.Stanfield) (Savgos Music, Inc.-BMI)
5. SPREAD A LITTLE LOVE (2:07) (G.Troy)  
(Savgos Music, Inc.-BMI)

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# SAVOY

RECORDS

INC.

SL 14642  
(SL 14642 SB)

SIDE 2  
33 1/3 RPM

## THE CRAIG BROTHERS

1. JESUS SAID (Ask It In My Name) (4:04)  
(M. R. Biggaham-R. Willis) (Arisav Music, Inc.-SESAC)
2. I REALLY LOVE THE LORD (6:30) (R. Stanfield)  
(Savgos Music, Inc.-BMI)
3. WHAT HE'S DONE FOR ME (4:25) (C. & J. Craig)  
(Savgos Music, Inc.-BMI)
4. I'M GOING ON (In The Name Of Jesus) 3:32)  
(M. Hines) (Marva's Music)

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